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# ELEMENTARY HARMONY

PART III

BY

C. H. KITSON



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# ELEMENTARY HARMONY

## *PART III*

BY

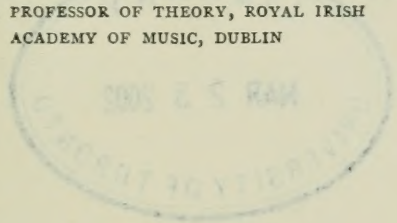
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## PREFACE

THIS part concludes the elementary survey of Harmony as practised up to the time of Brahms. The student, of course, knows that this technique is now practically a dead language. But there are two valid reasons for still teaching it: (1) The new technique is not yet sufficiently settled for the formation of any systematized theory; (2) Students ought to understand the technique of the various periods. Broadly, we now have three periods:


- (1) The Polyphonic Period—up to 1600; this technique is or should be studied under the heading of Strict Counterpoint.
- (2) The Homophonic Period, from 1600 up to Brahms.
- (3) The Modern 'New Music', as seen in the works of Debussy, Ravel, Scriabin, Delius, Schönberg, &c.

In the Polyphonic Period the contrapuntal aspect of music is chiefly revealed, for the simple reason that combined sound itself was the result of combined melodies. In later periods we have both the harmonic and the contrapuntal styles, and the second is always the later manifestation. For, obviously, a writer cannot give attention to the individuality of his various parts till he is thoroughly conversant with the harmonic basis underlying their combination.

This book has dealt with the purely harmonic side of the period. The student's next step is to study the contrapuntal phase.

It may further be urged that the best-equipped person for attempting modern technique is he who understands the whole process of development.

C. H. KITSON.



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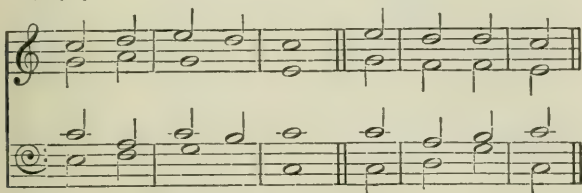


# CHAPTER I

## CHROMATIC SUPERTONIC COMMON CHORD AND SEVENTH

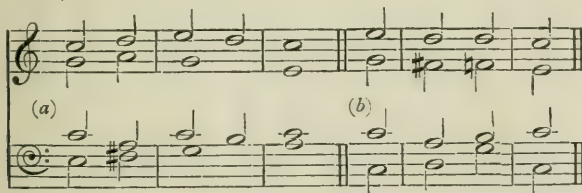
1. ONE of the best approaches to Cadences (except the Plagal) is obtained by employing Chord II *a* or *b*.

Ex. 1.



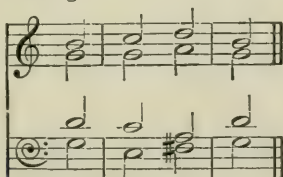
By sharpening the third in Chord II, a new colour is added to the resource of harmony.

Ex. 2.



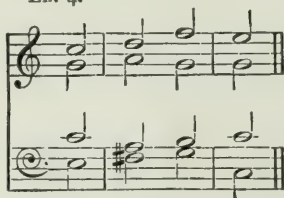
This chord is derived from the dominant key, being the dominant of the dominant. Its natural tendency is to lead into its own tonic, and thus to produce a modulation to the dominant.

Ex. 3.



If it be desired to prevent modulation, the chord must be followed by the tonic common chord or the dominant seventh. In the latter case the chromatic note usually falls a chromatic semitone (see Example 2 (*b*)). But the following is also common :

Ex. 4.

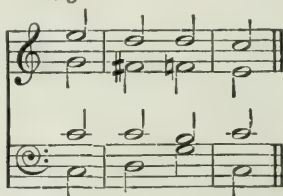


2. If the seventh be added to the chord, a fundamental seventh precisely like the dominant seventh is formed. It is in fact the dominant seventh of the dominant key.

The resolutions are as follows :

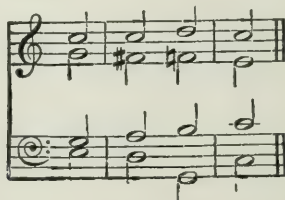
(a) On to the dominant seventh.

Ex. 5.



The seventh in the supertonic chord may rise to the fifth in the dominant chord, if the fifth in the former rise to the third in the latter.

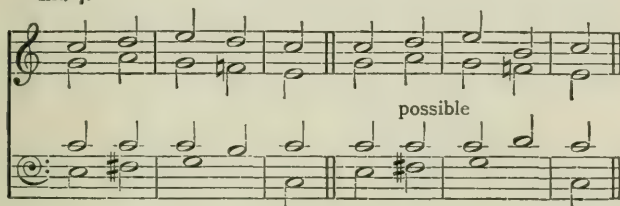
Ex. 6.



(b) On to the second inversion of the tonic chord, which will itself resolve into the dominant seventh.

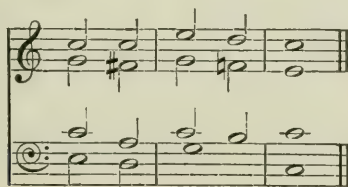
In this case the seventh of the supertonic will remain to be a part of the tonic chord, and it is better that it should then fall.

Ex. 7.



Or it may rise to the third of the tonic chord as the fifth rises to the root.

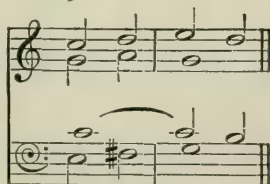
Ex. 8.



This is merely a decoration of Ex. 6.

In these cases the supertonic seventh really resolves on to the dominant seventh, as the six-four of the tonic is merely an appoggiatura chord. But inasmuch as it gives the effect of a cadence in the tonic, the addition of the seventh to the dominant chord is unnecessary.

Ex. 9.





The major third in the supertonic seventh must not be doubled, because of its fixed movement and 'leading' character.

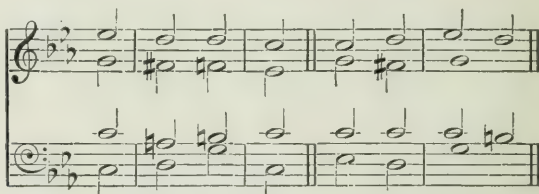
3. As VII $\flat$  of the dominant key is really the incomplete supertonic seventh, it may be added here:

Ex. 10.



4. The supertonic chromatic common chord and seventh may also be used in the minor key.

Ex. 11.

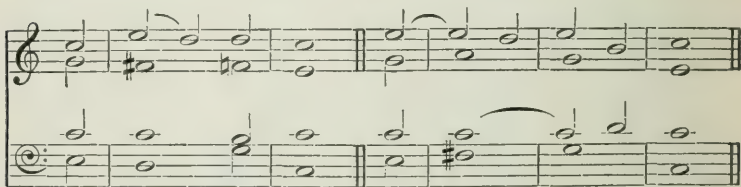


But care must be taken to avoid the melodic interval of the augmented second, as for example E $\flat$  to F $\sharp$  in C minor.

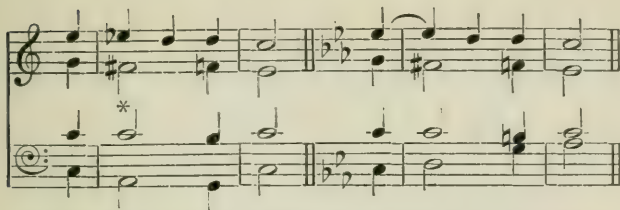
5. This chord may be decorated by appoggiatura or suspension.

(a) Root decorated:

Ex. 12.



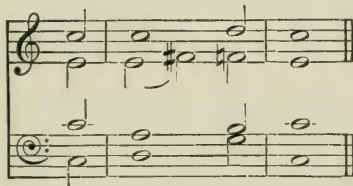
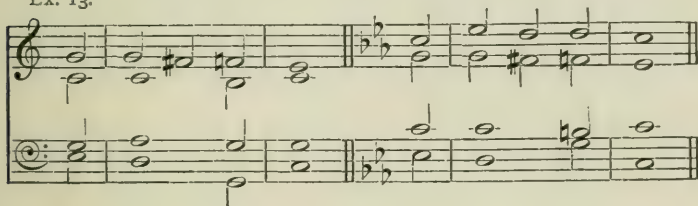
The minor ninth may be used in the major or minor key; but not the major ninth in the minor key.



\* Note the chord of the *seventh* may be used in any inversion.

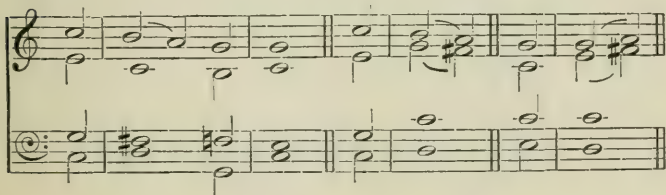
(b) Third, or root and third decorated :

Ex. 13.



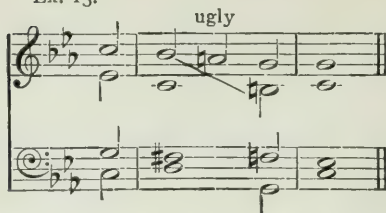
(c) Fifth, or fifth and third decorated :

Ex. 14.



In the minor key the decoration of the fifth by the sixth is impracticable.

Ex. 15.



For the same reason, the use of the minor sixth of the root as a decoration in the major key should be avoided.

6. Note that the resource discussed is best used as an approach to any cadence except the plagal, or as a means of modulation to the dominant key. Use the examples as ear-tests.

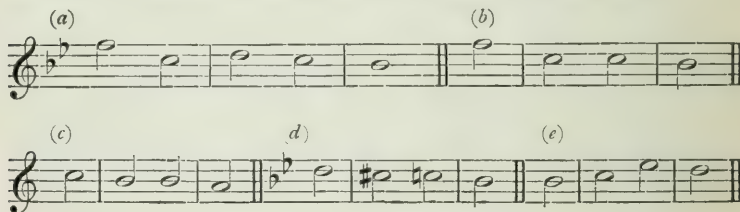
7. Abbreviations for these chords :

Supertonic Chromatic Triad, II (#3).

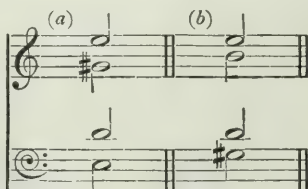
„ „ Seventh,  $\text{II}_3^7$  (or  $\sharp 3$ , as the case may be).

### Exercises.

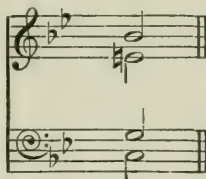
(1) Harmonize the following, introducing the chromatic supertonic common chord (cadences and their approach) :



(2) Resolve the following chords in D major and D minor, adding the proper key-signatures :

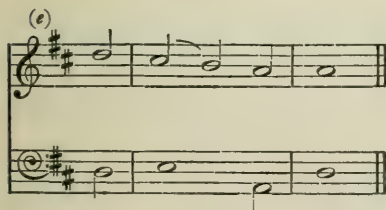
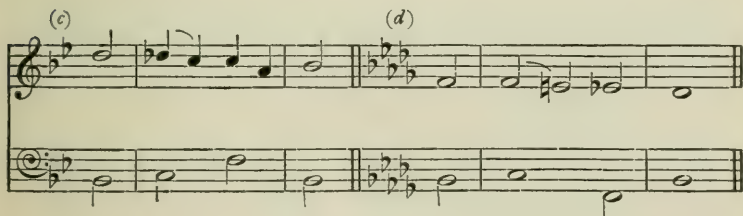
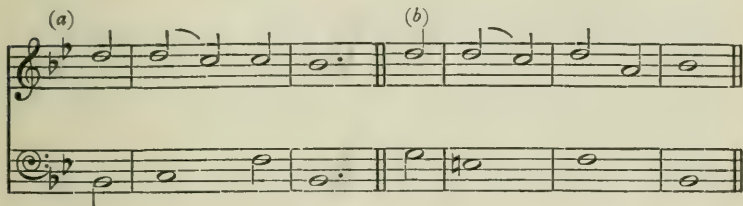


(3) Resolve the following in three different ways :



(See Ex. 5, 6 and 8.)

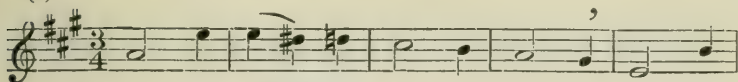
(4) Add parts for alto and tenor. Treat the notes over which slurs are placed as decorated forms of the supertonic seventh :



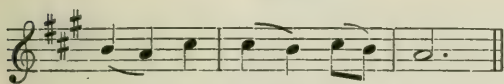




(b)

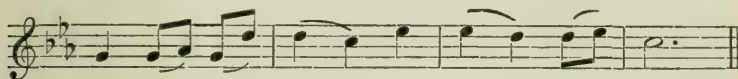
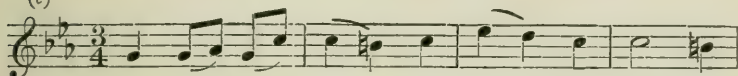


Ex. 13.

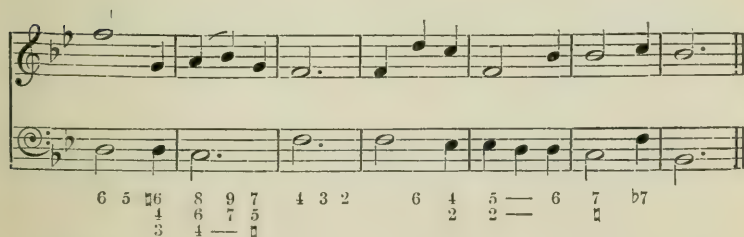


Ex. 12.

(c)



(8) Add parts for A. and T. in accordance with the figures, introducing some unessential notes (the soprano may be elaborated):



## CHAPTER II

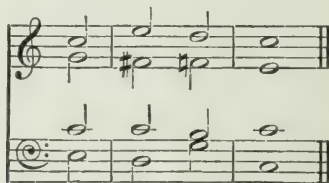
### CHROMATIC SUPERTONIC NINTH AND THIRTEENTH

I. THE major or minor ninth in the supertonic discord may be used as an essential harmony note, without preparation.

The major or minor ninth can be used in the major key; only the minor ninth in the minor key.

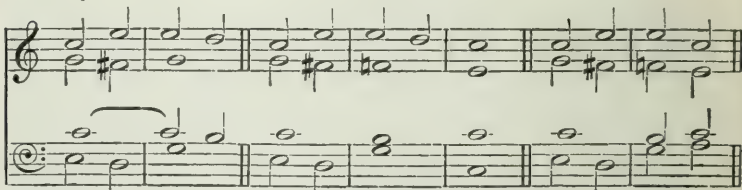
(a) The major ninth either falls one degree into the dominant seventh :

Ex. 16.



or remains to be the third of the tonic chord, or thirteenth of the dominant :

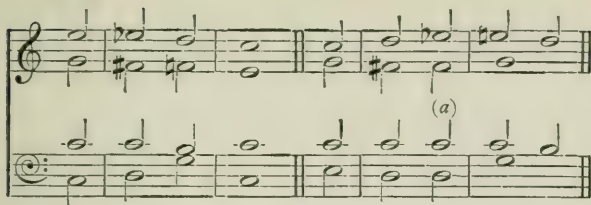
Ex. 17.



(b) The minor ninth in the minor key is treated in the same way. Transpose the above examples into C minor.

(c) The minor ninth in the major key either falls to the fifth of the dominant or rises a chromatic semitone to the third of the tonic.

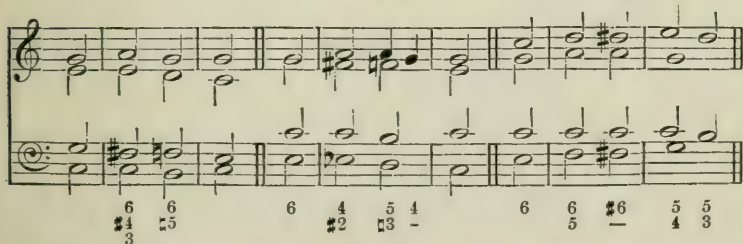
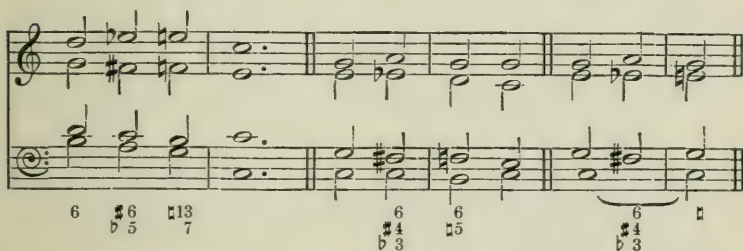
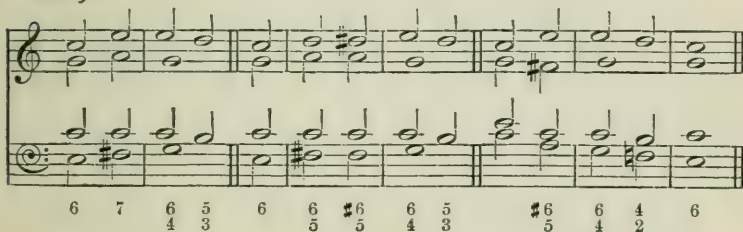
Ex. 18.



In the latter case (a) the minor ninth is often written as the sharpened root (D#).

2. In the inversions the root is generally omitted, and the chords are the Leading and Diminished Sevenths of the dominant key.

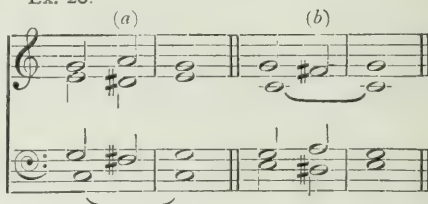
Ex. 19.



The major ninth must be sounded above the third, hence the last inversion of the supertonic major ninth is not used. In this chord the only really free note is the fifth from the fundamental.

3. Note the use of the diminished seventh of the dominant key as a link between two statements of the tonic chord in root position or first inversion :

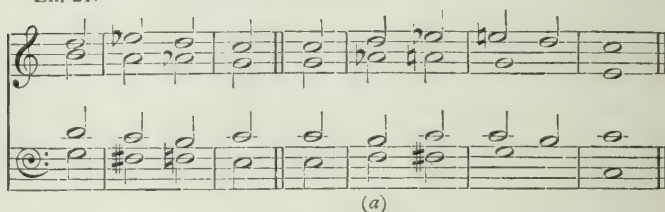
Ex. 20.



Another explanation of the combinations at (a) and (b) is that they are auxiliary notes.

4. Consecutive chords of the diminished seventh may be used.

Ex. 21.

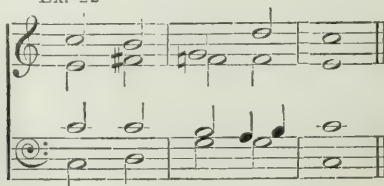


(a)

At (a) the seventh of the dominant rises a chromatic semitone.

5. The only supertonic thirteenth that need be considered is the major form. It is in any case rare. It must resolve into the dominant seventh.

Ex. 22



6. Chromatic supertonic harmony is very useful for purposes of modulation. It forms a strong approach to the new key, and should generally be used as supertonic in reference to the new key.

(a) Any diatonic major common chord can be quitted as a chromatic supertonic common chord in a new key.

*Key C major.*

I quitted as Chromatic II in B $\flat$  major or minor.

IV           "           "           E $\flat$  major or minor.

V           "           "           F major or minor.

*Key C minor.*

V quitted as Chromatic II in F major or minor.

VI           "           "           G $\flat$  major or minor.

Ex. 23.

V C major }                      I C major }

Ch. II F major }                  Ch. II B $\flat$  major }

(b) The dominant seventh or ninth can be quitted as a supertonic seventh or ninth of a new key.

Ex. 24.

V 7 C major }                      V 9 G major }

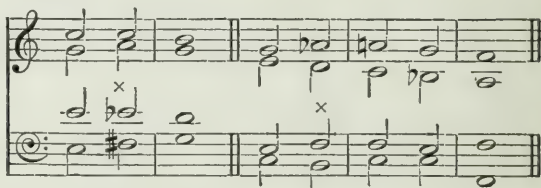
Ch. II 7 F major }                  Ch. II 9 C major }

(c) The chord of the diminished seventh of the supertonic will obviously be a very fruitful means of modulation, because of its enharmonic possibilities.



We may, of course, approach a fundamental discord as being supertonic in one key and leave it as dominant in another. It is better to approach as dominant, and leave as supertonic. But the diminished seventh by enharmonic change can be supertonic of the key quitted and also of the key approached. Use the notation of the latter. A few illustrations will make these points clear :

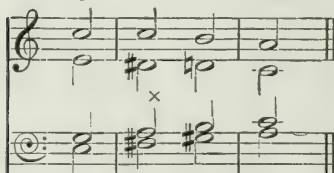
Ex. 25.



Ch. II 9 C major } V 9 C major }  
 V 9 G major } Ch. II 9 F major }

C major

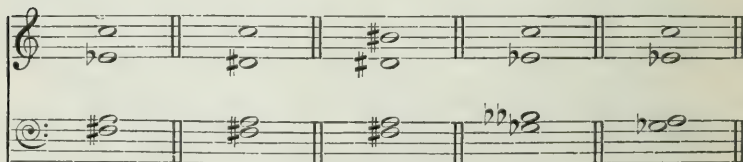
A minor



II 9 C major ( $D\sharp = E\flat$ ), Root D.  
 II 9 A minor, Root B.

The enharmonic changes of the supertonic diminished seventh are :

Ex. 26.



Root D

Root B

Root G $\sharp$ Root A $\flat$ 

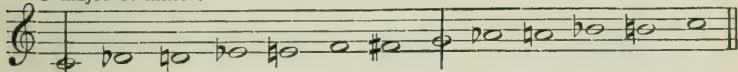
Root F

The correct notation can easily be found by remembering that the sounds from the fundamental are : major third, perfect fifth,

minor seventh, and minor ninth. Also bear in mind that the harmonic chromatic scale has the following notation : tonic and dominant once, the rest twice.

Ex. 27.

C major or minor.



The theoretical notation of these discords follows the scale of the key used.

Use the examples as ear-tests.

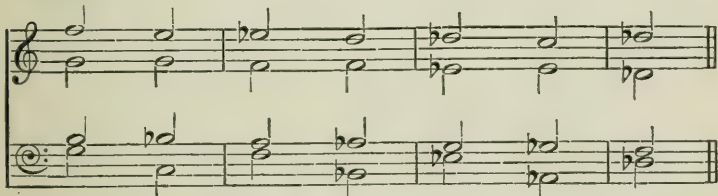
7. Abbreviations if required :

II  $\begin{smallmatrix} 9 \\ 7. \\ \# \end{smallmatrix}$

II  $\begin{smallmatrix} 7 \\ 6. \\ \# \end{smallmatrix}$

8. **Compound Modulation.** A series of fundamental sevenths with roots falling a fifth in succession may be used. In this case no key is confirmed till a concord is used in cadential idiom.

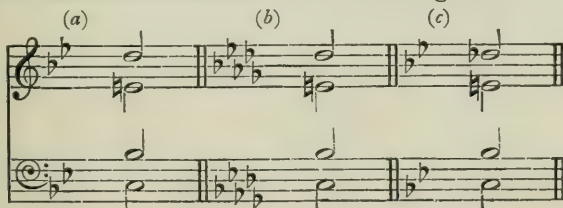
Ex. 28.



V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  C } V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  F } V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  B $\flat$  } V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  E $\flat$  } V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  A $\flat$  } V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  D $\flat$  } I D $\flat$

## Exercises.

(1) Give various resolutions of the following chords :



## CHROMATIC SUPERTONIC

(2) Resolve the following chords in the key of D major :

(a) (b) (c) (d) (e) (f)

(3) Place a supertonic diminished seventh between the following chords :

(a) (b)

(4) Follow each of the following by a different diminished seventh, and resolve the latter :

(a) (b)

(5) In four chords modulate :

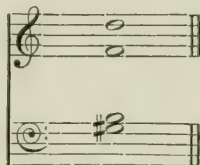
(a) from D major to G major by means of a supertonic chromatic common chord in G major.

(b) from D major to C major by means of a supertonic chromatic common chord in C major.

(c) from D major to G major by means of a supertonic chromatic seventh in G major.

(d) from D major to G major by means of a supertonic chromatic ninth in G major.

(6) Write the following chord with the correct notation for the keys specified, and state whether it is dominant or supertonic :



(a) Key D major.

(e) Key A major.

(b) „ B major.

(f) „ F# minor.

(c) „ A♭ major.

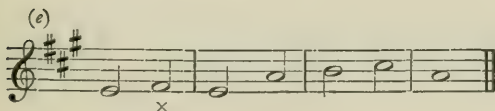
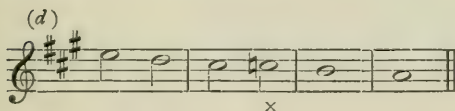
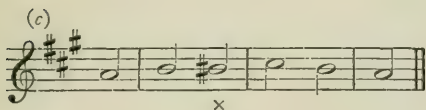
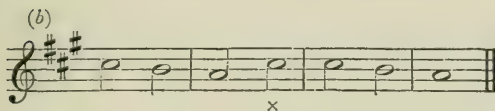
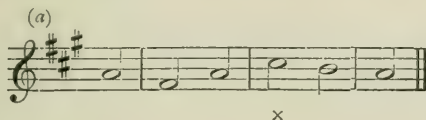
(g) „ E♭ major.

(d) „ F major.

(h) „ C major.

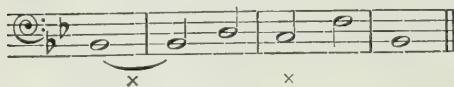
Resolve the chord in all these keys.

(7) Harmonize the following fragments, introducing the supertonic ninth or diminished seventh :

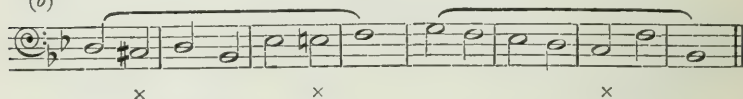


(8) Add parts for S. A. T. to the following basses, introducing supertonic chromatic discords :

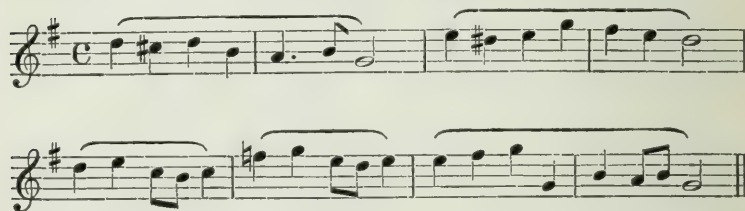
(a)



(b)

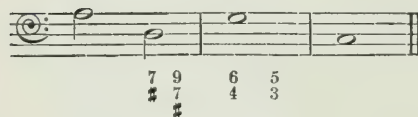
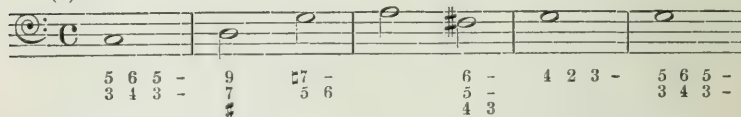


(9) Harmonize the following for S. A. T. B. :

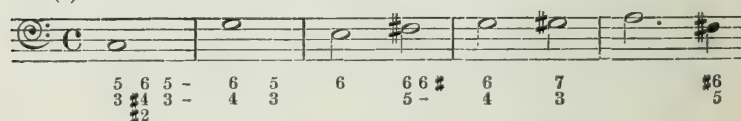


(10) Add parts for S. A. T. (introduce some unessential notes) ; maintain crotchet movement as a general feature :

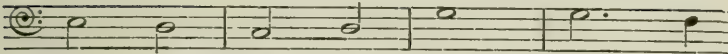
(a)



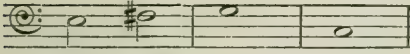
(b)





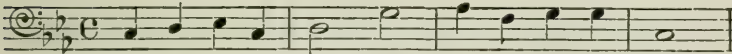


6 4    #4 2    6    6 4    7 #    4 2 3 -    5 3    6 #4 2    5 3    7 4 2    6 -



6    6 #6    6 - 7 -  
5 -    4 - 5 6

(c)



6 6    9 7    7 7    6 6 5  
7 #    4 7    4 7

## CHAPTER III

### CHROMATIC TONIC DISCORDS

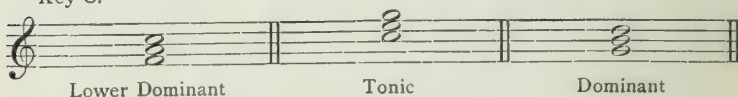
1. THIS chapter is concerned with the fundamental discords derived from the dominant of the lower dominant or subdominant. These are termed Tonic Discords.

The following example gives the complete series of dominant, supertonic, and tonic discords:

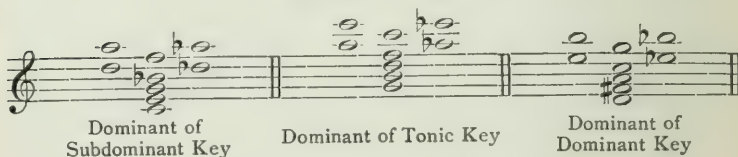
Ex. 29.

TONAL CENTRES.

Key C.



FUNDAMENTAL DISCORDS.



Tonic Chromatic

|| Dominant Chromatic and Diatonic ||

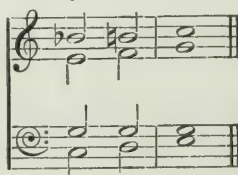
Supertonic Chromatic

2. **Tonic Seventh.** In order to avoid modulation, this chord must be followed by:

(a) A dominant discord, the seventh of the tonic rising a chromatic semitone:

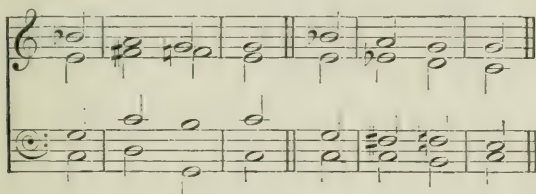
Ex. 30.

Key C.



or (*b*) a supertonic discord, the latter proceeding as explained in the previous chapters.

Ex. 31.



The third of the chord must not be doubled. It may rise a tone or semitone or fall a chromatic semitone.

It will thus be seen that (*a*) supertonic discords resolve into tonic concords or dominant discords, (*b*) tonic discords resolve into dominant or supertonic discords, if modulation is to be averted.

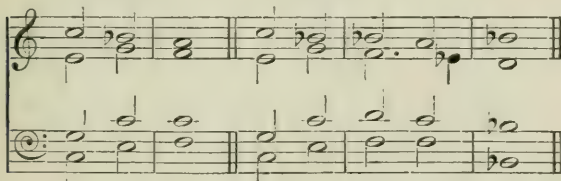
The use of the tonic discord in the minor key is rarer than in the major key, because it requires a chromatic alteration of the third.

3. The tonic seventh is best used for the purpose of modulation, being quitted as a dominant or supertonic seventh.

Ex. 32.

C to F major.

C to Bb major.



I 7 C major }  
V 7 F major }

I 7 C major }  
II 7 Bb major }

Or it may be approached as a dominant or supertonic and quitted as tonic, producing an abrupt modulation.

Ex. 33.

V  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  F major }      II  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  B $\flat$  }  
 I  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  C major }      I  $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$  C major }

4. The chord may be decorated by suspension or appoggiatura:

(a) decoration of root, by major or minor ninth in major or minor key:

Ex. 34.

&c.                      &c.

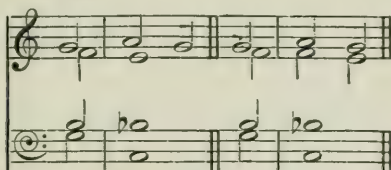
(b) decoration of third, or root and third:

Ex. 35.

&c.

(c) decoration of fifth, or fifth and third :

Ex. 36.



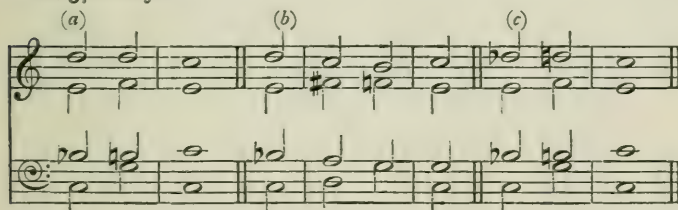
The major sixth may only decorate the fifth in the major key. The minor sixth may decorate the fifth in both major and minor keys.

5. **Tonic Ninth.** The ninth may be major or minor in either the major or minor key.

The resolutions of the chord are, of course, the same as those of the tonic seventh.

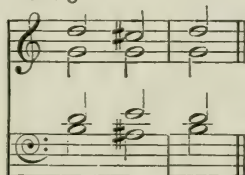
The ninth may (a) remain to be a part of the next chord, (b) fall one degree, (c) if minor rise a chromatic semitone.

Ex. 37. Key C.



The diminished seventh of the tonic fundamental is best used as a decoration of the dominant.

Ex. 38.



Root C  
A# = Bb  
C# = Db

Thus the supertonic diminished seventh decorates tonic chord.

„ tonic „ „ „ dominant „

Ex. 39.



These harmonies should be very sparingly used.

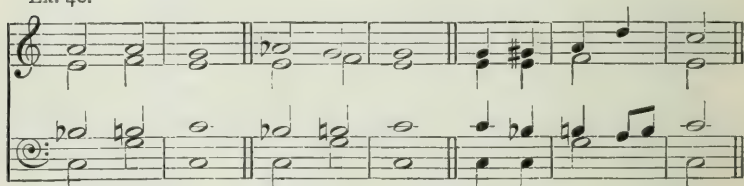
## 6. Tonic Thirteenth.

(a) The resolutions are the same as those of the tonic seventh.

(b) The major or minor thirteenth may be used in the major key; only the minor thirteenth in the minor key.

(c) The major and minor thirteenths either remain to be a part of the next chord, or fall one degree. The minor thirteenth may rise a chromatic semitone.

Ex. 40.



G# = Ab

The examples should be used as ear-tests.

Abbreviations if required :

Tonic seventh : I  $\flat 7$  (or  $\flat$ , as the case may be).

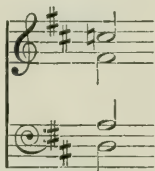
„ ninth : I  $\flat 7^9$ .

„ thirteenth : I  $\flat 7^6$ .



**Exercises.**

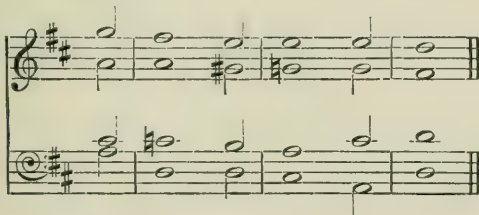
(1) Resolve the following chord in two ways without modulation, adding a few chords to form a cadence :



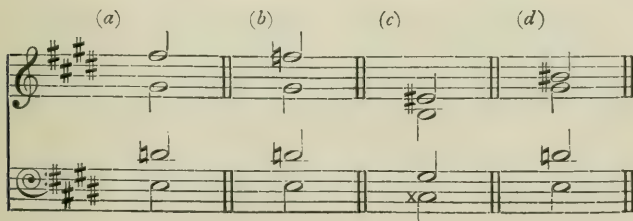
(2) By means of the above chord, modulate

- (a) from D major to G minor ;
- (b) „ D major „ C major ;
- (c) „ G major „ D major ;
- (d) „ C major „ D major.

(3) Decorate the fundamental sevenths in the following, by suspension or appoggiatura :



(4) Precede and resolve the following chords in E major, adding a few more chords to form cadences :



(5) Add parts for A. and T.:

Exercise (5) shows two systems of musical notation. The first system consists of a treble staff with a melody in G major (one sharp) and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The key signature is G major, and the time signature is common time (C).

(6) Harmonize the following for S. A. T. B.:

(a)

Exercise (6a) shows two systems of musical notation. The first system consists of a treble staff with a melody in D major (two sharps) and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The key signature is D major, and the time signature is common time (C).

(b)

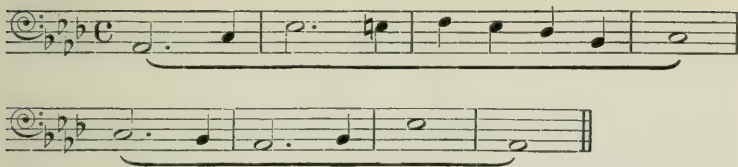
Exercise (6b) shows two systems of musical notation. The first system consists of a treble staff with a melody in G major (one sharp) and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The key signature is G major, and the time signature is common time (C).

(7) Harmonize the following unfigured basses for S. A. T. B.:

(a)

Exercise (7a) shows two systems of musical notation. The first system consists of a bass staff with an unfigured bass in B-flat major (two flats) and 3/4 time. The second system continues the unfigured bass. The key signature is B-flat major, and the time signature is 3/4.

(b)



(8) Add parts for S. A. T., introducing unessential notes :



# CHAPTER IV

## CHIEF CHROMATIC TRIADS

1. THE following is a list of the generally accepted chromatic triads of the major and minor keys :

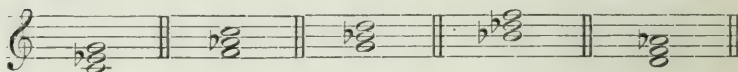
Ex. 41.

Key C major. Major series.

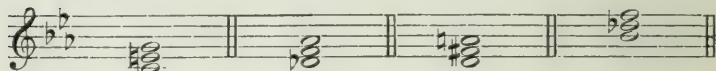


Minor series.

Diminished.



Key C minor.

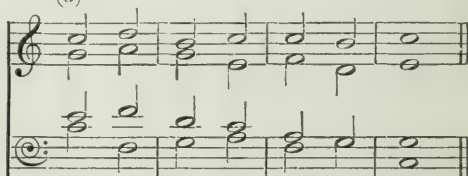


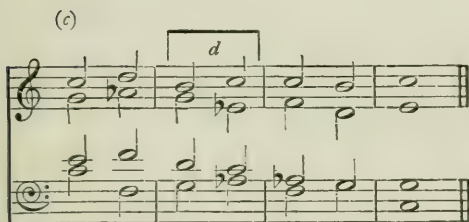
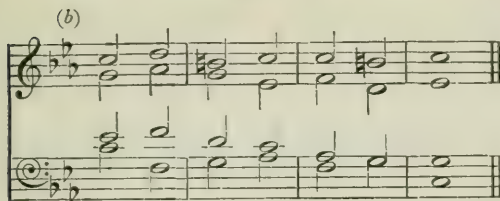
Only the chief of them will be considered, and their best uses.

2. In the following examples :

Ex. 42.

(a)





note at (a) a series of diatonic chords in C major ;

at (b) the corresponding diatonic series in C minor ;

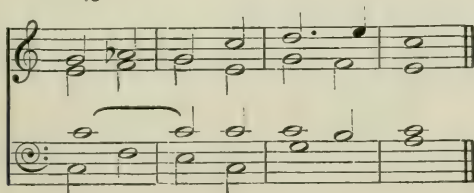
at (c) some of the chords from the minor key incorporated in a passage in C major without producing modulation.

(c) only differs from (b) in the first and last chords, but it is in C major, not in C minor.

Note in (c) a new form of the False Cadence in the major key (at *d*).

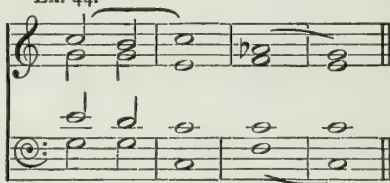
3. Care must be taken not to follow I by IV ( $\flat 3$ ), else a modulation to the subdominant minor is produced, unless of course such modulation be desired. But at the very outset of a piece, this does not matter. The modulation is only theoretical.

Ex. 43.



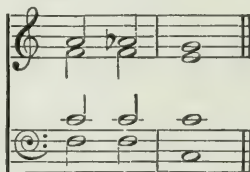
IV ( $\flat 3$ ) is often used as a variation of the diatonic plagal cadence.

Ex. 44.



But beware of such bad taste as the following :

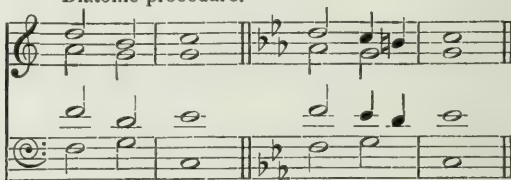
Ex. 45.



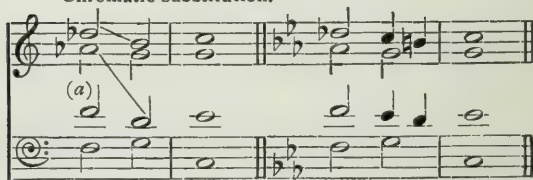
4. The chromatic triad on the minor second of the scale is commonly used in its first inversion as an approach to the half or perfect cadence in both major and minor keys.

Ex. 46.

Diatonic procedure.



Chromatic substitution.

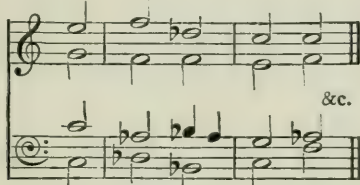




Note at (a) the melodic interval of the diminished third (D♭ to B♭), and the permissible False Relation D♭, D♮. The third of the chord should be doubled. This chord in the first inversion is known as the Neapolitan sixth.

The chord is rare in its root position, except as a means of modulation.

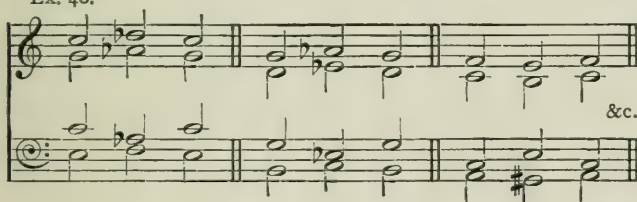
Ex. 47.



bII C major.  
VI F minor.

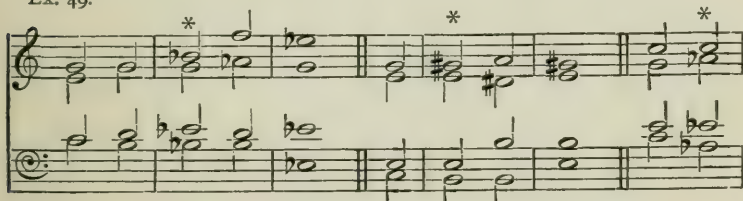
5. The simplest use of many of these chords is to employ them as auxiliary chords of the adjacent diatonic chords (a semitone apart).

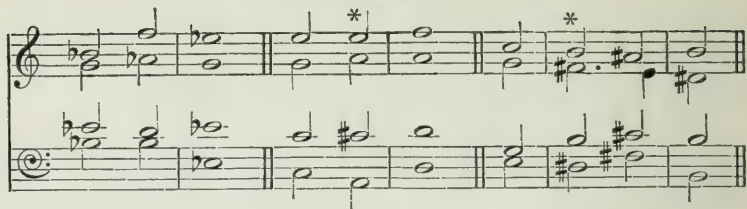
Ex. 48.



6. Another good use is to approach them as chromatic in the first key and quit them as diatonic in a new key.

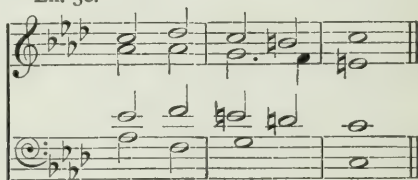
Ex. 49.





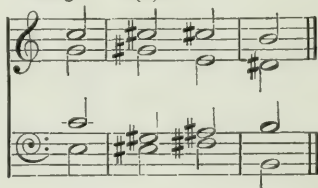
They can, of course, be approached as diatonic in the first key and quitted as chromatic in the second key.

Ex. 50.



Or they can be approached as chromatic in the first key and quitted as chromatic in the second key.

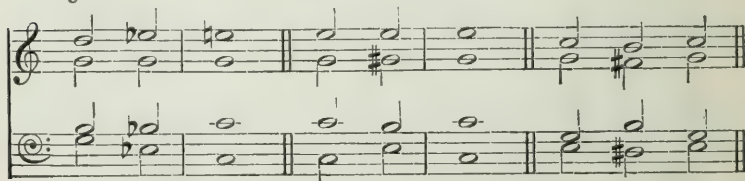
Ex. 51. (a)

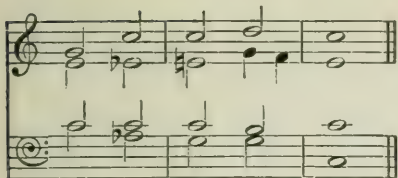


The chord at (a) is the Neapolitan sixth in C major (chord of D $\flat$ ) and is quitted as the supertonic chromatic triad in B major.

7. If, however, for the sake of practice it be desired to approach them and quit them in the same key it is best to precede and follow them by some diatonic chord a semitone above or below, or by some diatonic chord having a note in common, but not inducing modulation.

Ex. 52.



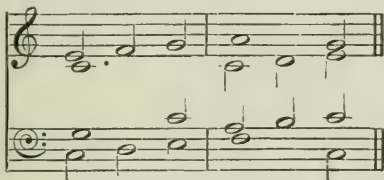


But such examples as these are not given for imitation.

8. If a modulation to a key whose relationship is remote be required, it is often best to do it by using a chromatic chord as the beginning of a new phrase, and then treating it as diatonic in the new key.

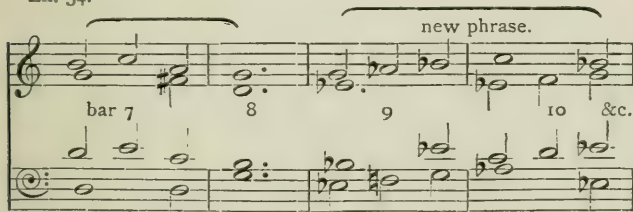
For example, suppose the following to be a given start in C major :

Ex. 53.



and also that by bar 8 a Full Close in G major be required, followed by a modulation to E $\flat$  major. It would be advisable to start the new phrase with the chord of E $\flat$ , and imitate the opening bars.

Ex. 54.



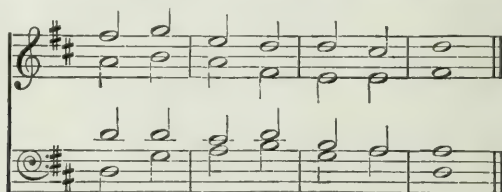
Chr.  $\flat$  VI in G major.  
Diatonic I in E $\flat$  major.

9. The minor common chord on the tonic in the major key had better be left alone in elementary work.

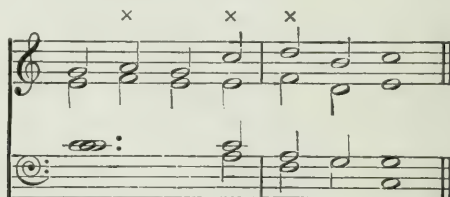
10. It will be observed that the chords of E major, A major, and B major (as used in C major) contain notes foreign to the harmonic chromatic scale of C major. That simply means that the notation of this scale is inadequate to explain all the resource of a key. For elementary work, however, it serves its purpose well.

### Exercises.

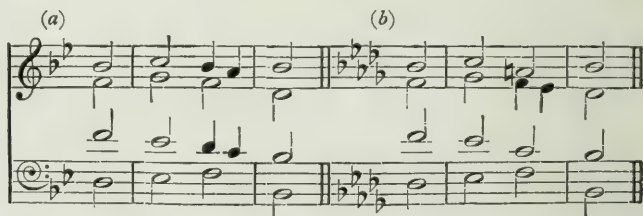
(1) Write the following passage in D minor, then again in D major with some of the chords of the minor key retained :



(2) Re-write the following passage, with chromatic chords substituted for those marked x :



(3) Re-write the following cadences, introducing the Neapolitan sixth :



(4) Introduce auxiliary chromatic chords between two statements of the following chords :



(5) By means of chords chromatic in the key quitted, diatonic in the key approached, modulate :

(a) from D major to F major ;

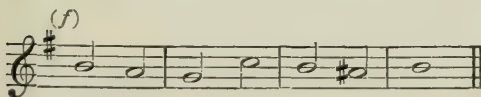
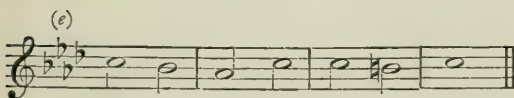
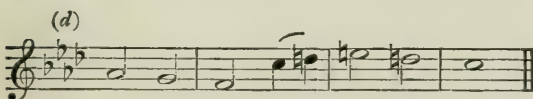
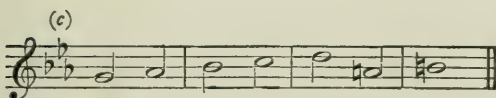
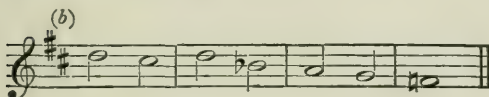
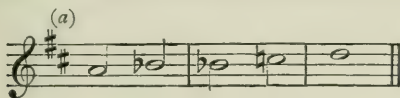
(b) " " F# major ;

(c) " " Bb major ;

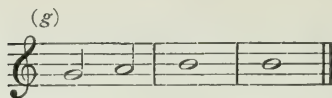
(d) " " B major.

(6) By means of the Neapolitan sixth (in the new key), modulate from (a) E $\flat$  major to D minor ; (b) F major to C major.

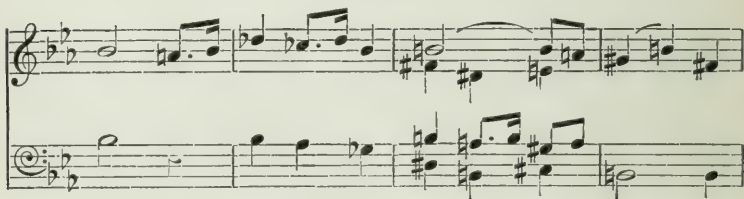
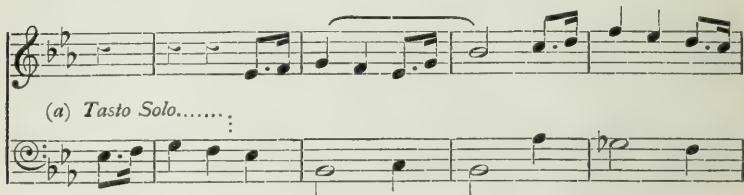
(7) Harmonize the following fragments, involving modulation :



## CHIEF CHROMATIC TRIADS



(8) Add parts for A. and T.; figure the bass. Explain the modulations :



(a) *Tasto Solo* = leave the bass unharmonized.



## CHAPTER V

### CHORDS OF THE AUGMENTED SIXTH

1. IN the following examples three variants of the second inversion of a supertonic fundamental discord are given :

Ex. 55.

Key C major or minor.

(a) is the incomplete supertonic seventh ;  
 (b) is the complete               "               "  
 (c) is the supertonic diminished seventh,  
 the fundamental of each being D.

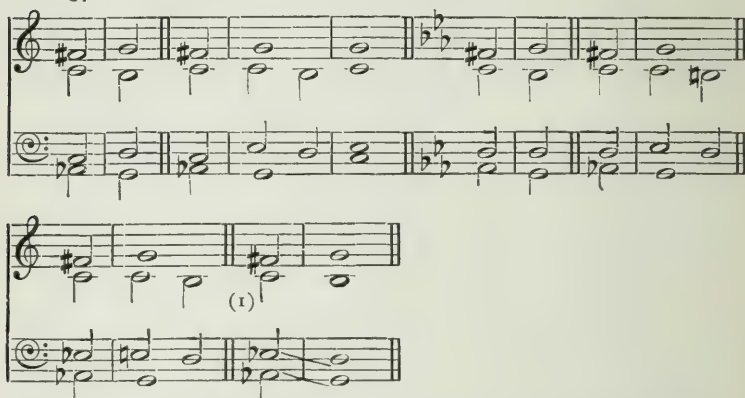
A is the fifth of the fundamental ; if it is flattened, the chords are called augmented sixths, as  $A\flat$  to  $F\sharp$  forms the interval of an augmented sixth.

Ex. 56.

(d) is termed the Italian sixth ;  
 (e)   "       "       French   "  
 (f)   "       "       German   "

These chords resolve into either tonic or dominant harmony, thus :

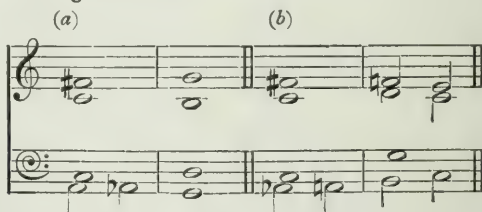
Ex. 57.



At (1) the consecutive fifths are unobjectionable, and are now commonly used. Formerly they were forbidden.

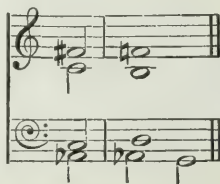
2. As the  $A\flat$  is a substitution for  $A\sharp$ , they can both be used while the other factors of the chord remain.

Ex. 58.



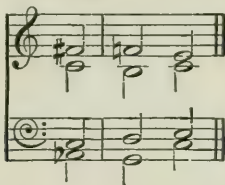
In case (b), where the augmented sixth rises to its normal note  $A\sharp$ , theorists state that the  $F\sharp$  can then fall a chromatic semitone ; or when the  $A\flat$  remains to be the ninth of the dominant fundamental.

Ex. 59.



But here  $A\flat$  is merely a suspension, and if this procedure be allowed, the following cannot logically be regarded as incorrect.

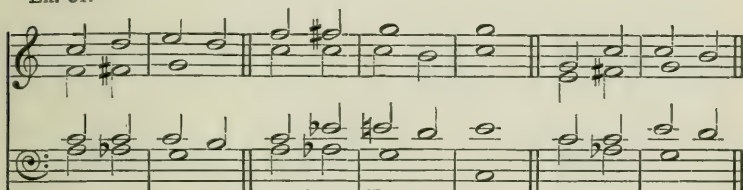
Ex. 60.



However, it is more usual for the sounds forming the augmented sixth to proceed outwards.

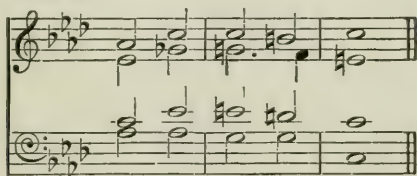
3. The chord is commonly used in approaching the Half or Full Close.

Ex. 61.



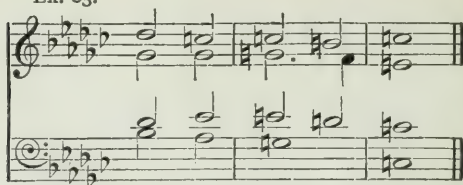
The German sixth is specially useful as a means of modulation. For example, in modulating from  $A\flat$  major to C major it can be approached as tonic seventh ( $A\flat$ , C,  $E\flat$ ,  $G\flat$ ) in  $A\flat$ , and quitted as German sixth in C major.

Ex. 62.



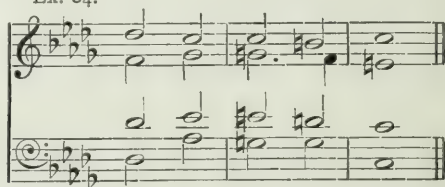
It can also be approached as supertonic seventh in  $G\flat$ , and quitted as German sixth in C major.

Ex. 63.



Or it can be approached as dominant seventh in  $D\flat$  and quitted as German sixth in C major.

Ex. 64.



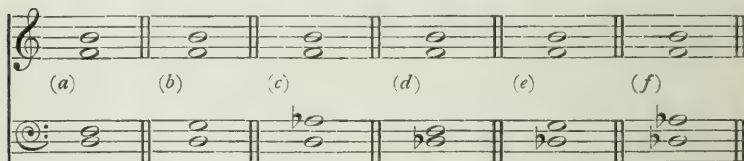
Conversely, a German sixth in the first key can be quitted as tonic, supertonic, or dominant seventh in a new key.

These modulations are both chromatic and enharmonic.

4. A similar series of chords of the augmented sixth is used as a variation of dominant harmony.

Ex. 65.

Key C major.



(a) is the incomplete second inversion of the dominant seventh;

(b) is the complete „ „ „ „

(c) „ diminished seventh,  
the fundamental of each being G.

Flattening the fifth (D)

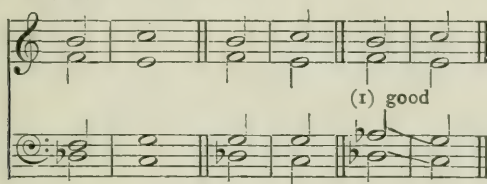
(d) is termed the Italian sixth ;

(e) „ „ French „

(f) „ „ German „

These chords resolve into tonic harmony.

Ex. 66.

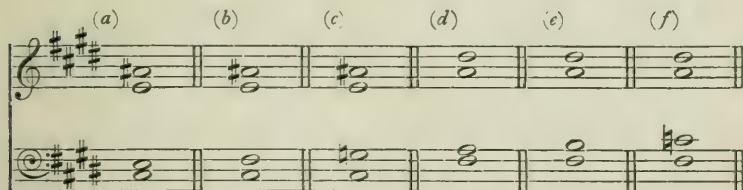


(1) is useful as a cadence.

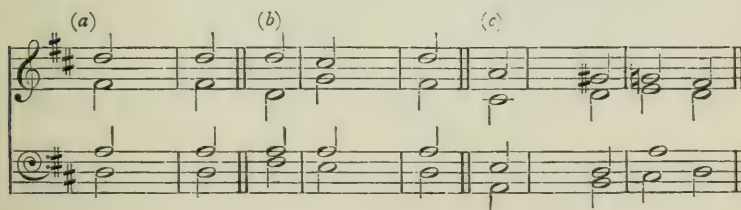
5. The examples should be used as ear-tests.

### Exercises.

(1) By chromatic alteration of the bass turn the following into chords of the augmented sixth. State which particular forms they are, and resolve them :



(2) Introduce chords of the augmented sixth in the blank spaces :



(d) (e) (f)

(3) Harmonize the following fragments, introducing the chord of the augmented sixth:

(a) x (b) x

(c) x (d') x

(4) Modulate from—

(a) B $\flat$  major to D minor (by means of the German sixth in second key);

(b) A $\flat$  major to D major " " "

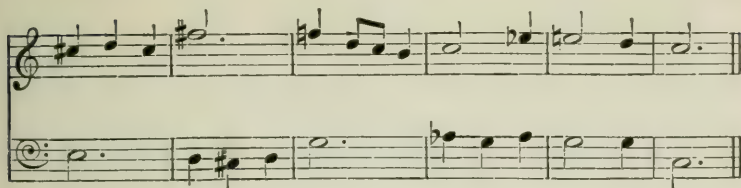
(c) E $\flat$  major to D major " " "

(d) C to D $\flat$  major (by means of the German sixth in the first key);

(e) C to G $\flat$  major " " " "

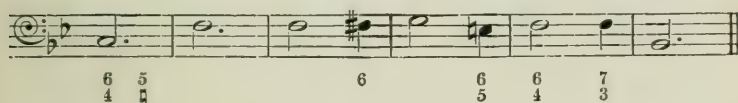
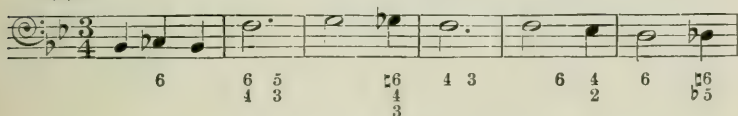
(5) Add parts for A. and T.; figure the bass:



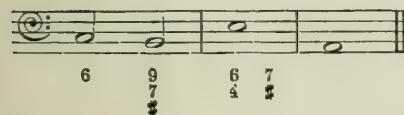
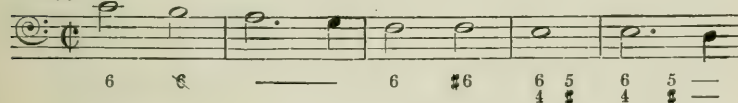


(6) Add parts for S. A. T., with unessential notes :

(a)



(b)



# CHAPTER VI

## PEDALS

1. WHEN one part sustains a note while the others proceed with harmony of which it may or may not be a factor, such note is termed a pedal.

Pedals, or pedal points, are generally used in the bass. When used in upper parts they are said to be inverted.

The first and last chords over or under a pedal must in elementary work be chords of which the pedal is a factor.

### 2. Bass pedal.

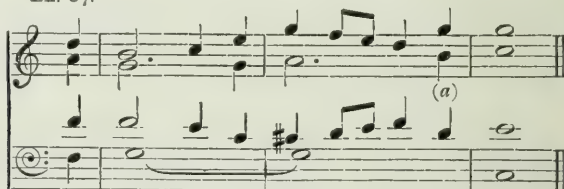
(a) The bass of the first chord must be the root or fifth (in elementary work).

(b) The pedal should only be the dominant or tonic note of the key.

(c) The pedal should start on the first beat of the bar.

(d) The part next above the pedal is to be regarded as the real bass, and it must proceed in accordance with the rules for a bass part, except when the pedal is the root, third, or fifth of any chord used.

Ex. 67.



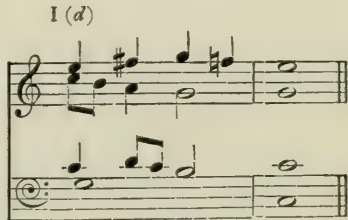
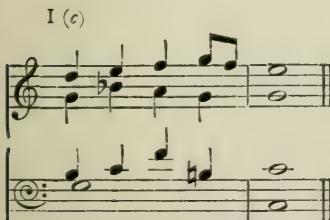
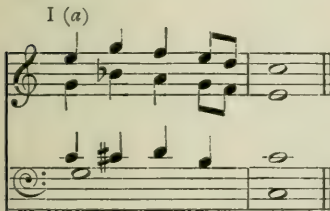
At (a) the fifth of the root is approached by leap from an inversion of another chord, but the pedal is the root itself.

3. Modulations are effective over a pedal. A return to the tonic key should be made before the pedal is quitted.

The following are good modulations :

- I. *On dominant pedal in major key.*
    - (a) Supertonic minor.
    - (b) Tonic minor.
    - (c) Subdominant major or minor.
    - (d) Dominant major.
    - (e) Submediant minor.
  - II. *On dominant pedal in minor key.*
    - (a) Tonic major.
    - (b) Subdominant minor.
    - (c) Dominant major or minor.
  - III. *On tonic pedal in major key.*
    - (a) Supertonic minor.
    - (b) Subdominant major or minor.
    - (c) Relative minor.
  - IV. *On tonic pedal in minor key.*
    - Subdominant minor.
- Examples of these are given below.

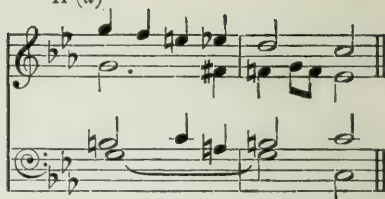
Ex. 68.



I (e)



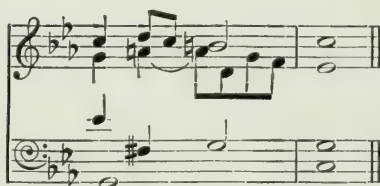
II (a)



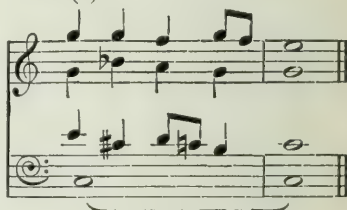
II (b)



II (c)



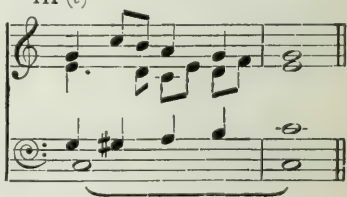
III (a)



III (b)



III (c)



IV



4. A pedal may, of course, contain any number of modulations.

Ex. 69.



5. Miniature pedals are used as follows:  
(a) in commencing a melody.

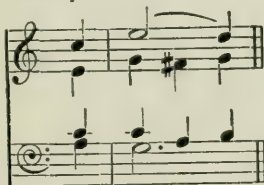
Ex. 70.



In this case modulation would be injudicious.

- (b) on the bass of a Half Close.

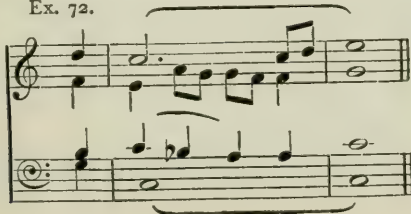
Ex. 71.



- (c) in the penultimate bar of the Full Close.  
See Ex. 68, I (a), (c), (e).

- (d) as a plagal extension of the Full Close.

Ex. 72.



Here the modulation to the subdominant is not followed by a modulation back to the tonic, as another Full Close in the tonic would be redundant.

6. Extended dominant pedals are used :

(a) as an approach to the Recapitulation in Ternary Form ;

(b) as an extension of the last phrase ;

(c) as the coda of such things as Canons and Ground Basses.

The extended tonic pedal is also used in case (c), or the coda may be formed on a dominant followed by a tonic pedal.

7. **Inverted pedals.** These will be confined to tonic and dominant in this chapter.

An inverted pedal will not stand much harmony of which it is not a factor.

The following is too harsh for use :

Ex. 73.



Combinations of which the pedal is not a part should be treated as if they were unessential notes.

Ex. 74.



Inverted pedals are used :

(a) at the start of a melody.

Ex. 75.



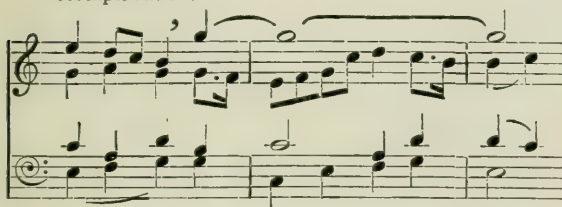
(b) at the point of recapitulation in the top part, where it is desired to give the actual repetition to another part.

Ex. 76.

Opening.



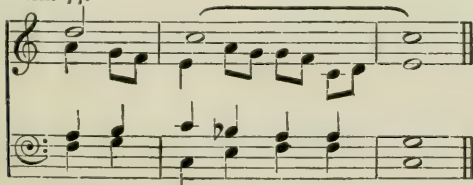
Recapitulation.



It will be noted that the inverted pedal need not start on the strong accent.

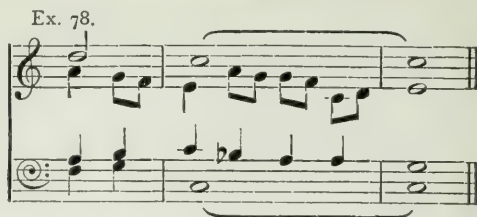
(c) at the end of a melody (coda).

Ex. 77.

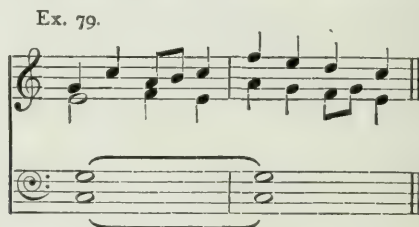




8. Two parts may use the same pedal at the same time.

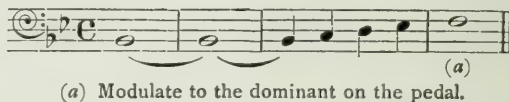


Or two parts may combine the tonic and dominant pedal, the tonic being in the bass. This is termed a double pedal.

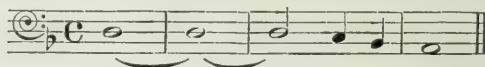


### Exercises.

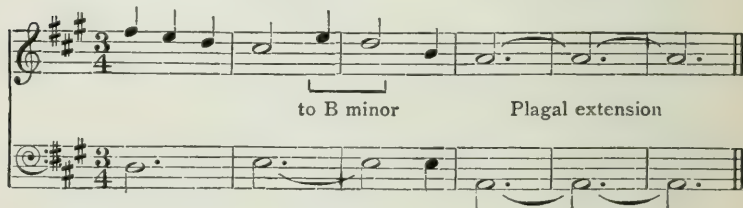
(1) Add parts for S. A. T. as the first phrase of a sentence :



(2) Add parts for S. A. T. as the first phrase of a sentence :



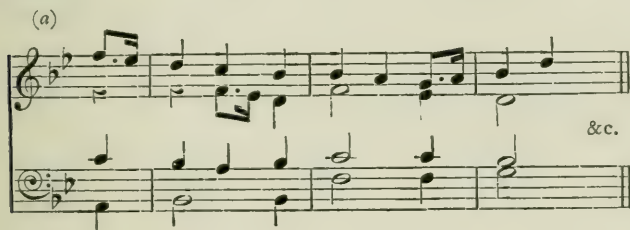
(3) Add parts for A. T. as the end of a sentence :



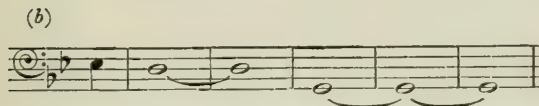
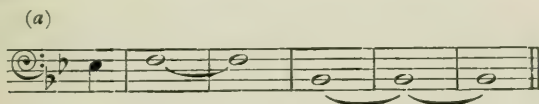
(4) Harmonize for S. A. T. B. as the start of a piece :



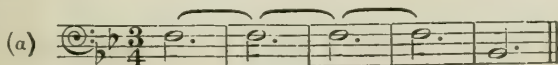
(5) Taking (a) as the start of a piece, harmonize (b) as the conclusion :



(6) Add parts for S. A. T. above the following pedals without modulation :



(7) In separate examples, modulate on the following pedals as under :





## CHAPTER VII

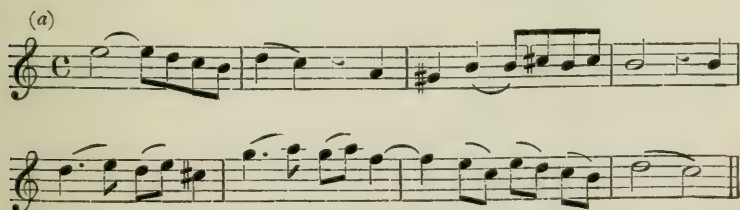
### ADDITIONAL EXERCISES

FOLLOWING the procedure at the end of Part II, this chapter gives additional exercises, including the resource discussed in Part III.

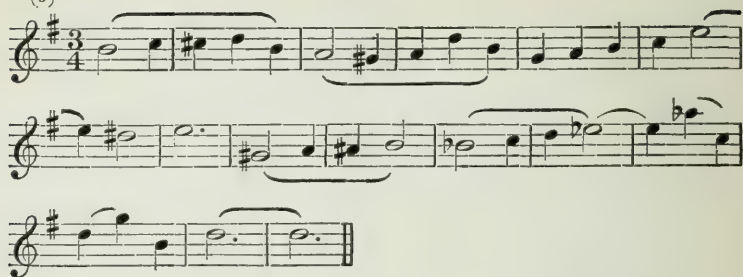
There are no new points to add, and the types of question are the same.

But the student should be warned against an undue use of chromaticism. No attempt should be made to drag in chromaticisms on every available occasion. They should only be introduced when their use seems appropriate and inevitable. Strong diatonic progressions should in the main predominate. A very sparing use should be made of diminished sevenths. In modulation they are apt to become the refuge of the destitute. Always examine the end of a melody or bass before working it, to make certain as to whether the key is major or relative minor. A melody that is in the minor key can be made to look as if it were in the relative major, and vice versa, and it is annoying to find when the working is nearly completed, that from want of foresight, the wrong key has been chosen, and that the problem must be re-worked. No problem should be attempted till the whole of the given part has been studied. And once having begun, nothing should be written without consideration of what has gone before and what is to come. Unless this is done, the student will be constantly forming entanglements for himself.

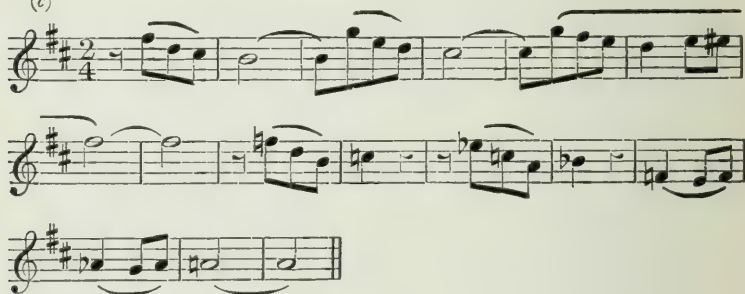
(1) Harmonize the following melodies for S. A. T. B. :



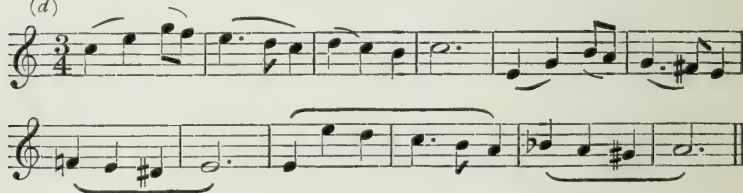
(b)



(c)

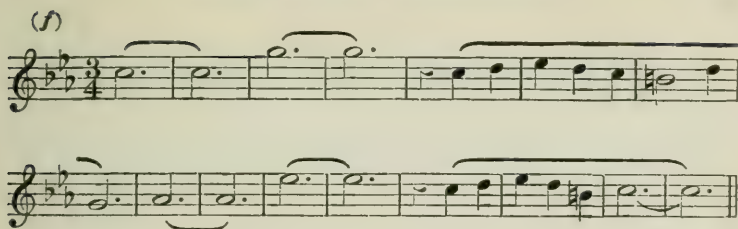


(d)

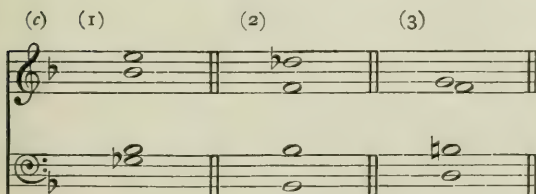
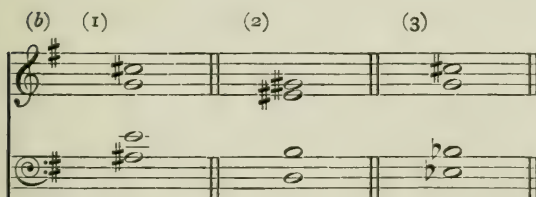
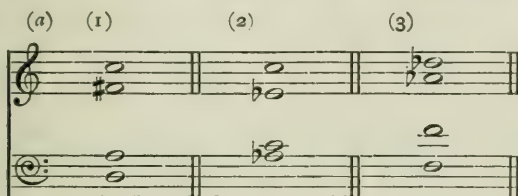


(e)





(2) Write in each of the following examples two phrases in four vocal parts (eight bars in all), introducing the chords given in any time value, and in any order (no modulation):



(3) The same, but with appropriate modulation in the second phrase, returning at the end to the tonic:

## ADDITIONAL EXERCISES

(a) (1) (2) (3)

Example 1

The first system of the musical score for 'The Rose Tree' consists of two staves, treble and bass clef, in the key of D major (two sharps). The music is in 2/4 time. The first measure, labeled (c), contains a treble staff with a quarter note D4 and a bass staff with a quarter note D3. The second measure, labeled (1), contains a treble staff with a quarter note E4 and a bass staff with a quarter note E3. The third measure, labeled (2), contains a treble staff with a quarter note F#4 and a bass staff with a quarter note F#3. The fourth measure, labeled (3), contains a treble staff with a quarter note G4 and a bass staff with a quarter note G3. The system ends with a double bar line.

(4) Add parts for S. A. T.:

(a)

Exercise (a) is a short melody in 3/4 time, key of B-flat major. It consists of the following notes: D4 (quarter), D4 (quarter), E4-F4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (half). Brackets are placed above the first two notes, the next two, and the last two.

(b)

Exercise (b) is a short melody in 3/4 time, key of D major. It consists of two phrases. The first phrase starts on G4, moves up stepwise to A4, B4, C5, then down to B4, A4, G4. The second phrase starts on F#4, moves up to G4, A4, B4, then down to A4, G4, F#4. The key signature has two sharps (F# and C#), and the time signature is 3/4.

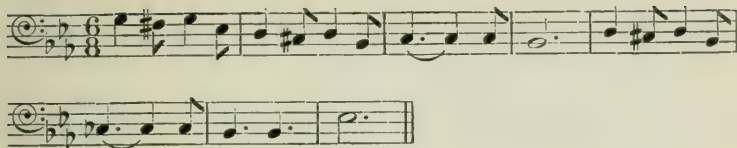
(c)

*c* *C*

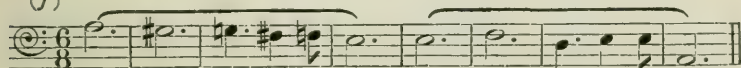
(d)



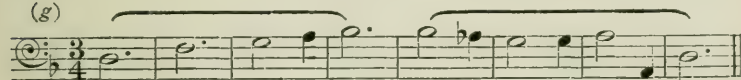
(e)



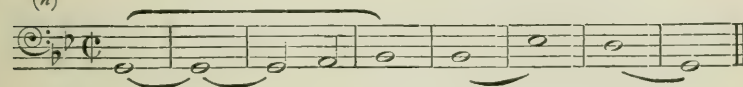
(f)



(g)

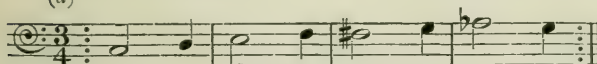


(h)

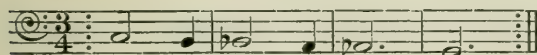


(5) Ground Bases :

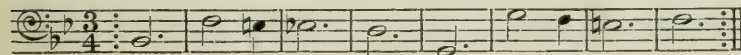
(a)



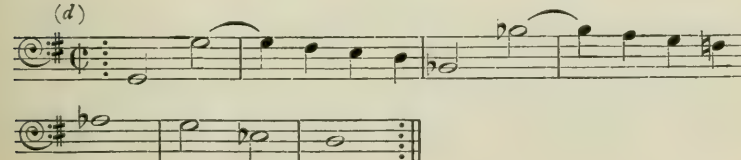
(b)



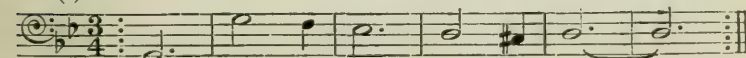
(c)



(d)

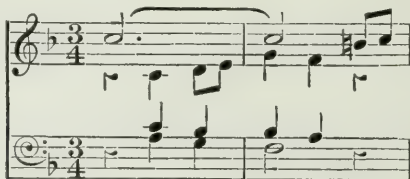


(e)



## (6) Modulations.

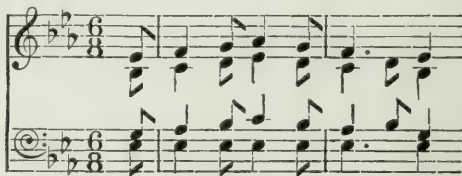
(a) Begin as follows, and modulate to D minor, A major, D $\flat$  major, and back to F:



(b) Begin as follows, and modulate to E minor, B major, C major, and back to G:

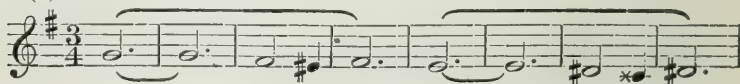


(c) Begin as follows, and modulate to C minor, B $\flat$  major, G $\flat$  major, E major, and back to E $\flat$ :



## (7) Add S. T. and B. to the following Alto parts:

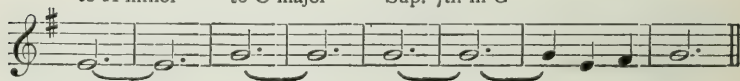
(a)



to A minor

to C major

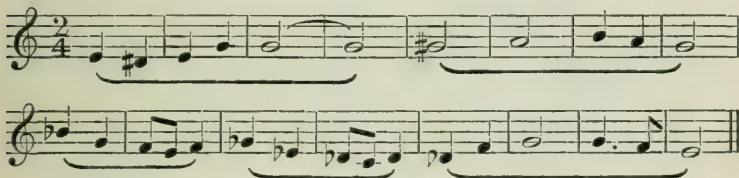
Sup. 7th in G



(b)

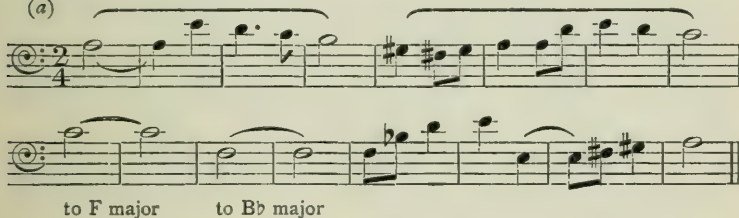


(c)

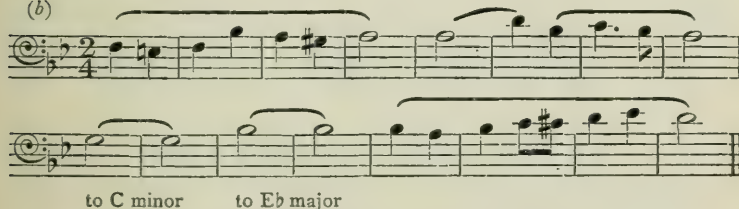


(8) Add S. A. B. to the following Tenor parts :

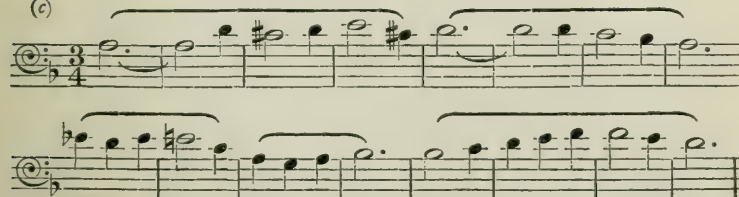
(a)



(b)



(c)



## CHAPTER VIII

### ACCOMPANIMENT WRITING

1. A short theme for voice or violin is given. To this is to be added a simple accompaniment for the pianoforte.

#### 2. Pianoforte Writing.

(a) Real parts are not required.

(b) The bass is often doubled in octaves in the left hand.

(c) Any *upper* parts may be doubled in octaves, but no upper part should move in consecutive octaves with the bass.

#### 3. Solo and Accompaniment.

(a) The solo is not a real part. Any upper accompaniment part may move with it in octaves either momentarily or for some time. But the bass must not do so.

(b) The accompaniment should be complete in itself. If the leading note or a discord occur in the solo part, they *may* be doubled in the accompaniment.

Ex. 80.

VIOLIN.

PIANO.

bad good good

(c) The accompaniment should not duplicate the solo part, except momentarily. It should confine itself to accompanying. The most that should be done is that the solo should be 'shadowed'.

Ex. 81.

VIOLIN.

PIANO.

#### 4. Types of Accompaniment.

##### (a) Broken chords.

The following four-part passage :

Ex. 82.

can be arranged as an arpeggio accompaniment, thus :

Ex. 83.

Note that the rests in the bass are merely ornamental. The note preceding the rest lasts in effect during the rests.

Various types of arpeggio, with or without unessential notes, can be devised on the above basis.

Ex. 84.

(a) (b)

(c) (d)

(e) (f)

Example 84 displays six variations (a-f) of arpeggio accompaniment. Each variation consists of a two-staff system (treble and bass clef). (a) and (b) show eighth-note arpeggios. (c) and (d) show triplet arpeggios. (e) and (f) show chords moving in a rhythmic pattern.

(b) Detached chords formed into rhythmic figures.

Ex. 85.

Example 85 shows a three-staff system (treble, middle, and bass clef). The top staff has a melodic line with eighth notes. The middle and bottom staves have chords moving in a rhythmic pattern.

(c) Melodic figures, that is figures that are not merely rhythmic or arpeggio, but which contain some melodic interest.

Ex. 86.

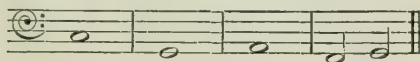
One chord each bar.



In such cases care must be taken not to repeat the figure bar after bar. Rhythmic variety must be introduced, and relief should be given specially at the cadences.

Suppose the following to be the basis of the first four bars :

Ex. 87.



Bars three and four of the above examples would proceed somewhat thus :

Ex. 88.







And then the ear would stand a return to the original formula.

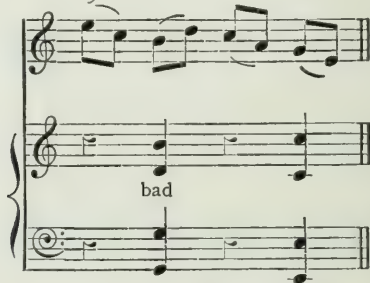
(d) A combination of (b) and short figures based on decorative resource (passing notes, auxiliary notes, &c.).

Ex. 89.



5. These types of accompaniment will serve for elementary work. All the types will not necessarily suit any one tune. Much depends upon the harmonic pattern of the tune. For example, if it demanded four chords in a bar the following would not do :

Ex. 90.



If the figure chosen will fit most bars, but not all, it must be modified in the bars that will not stand it. And this variety is really a virtue.

Ex. 91.

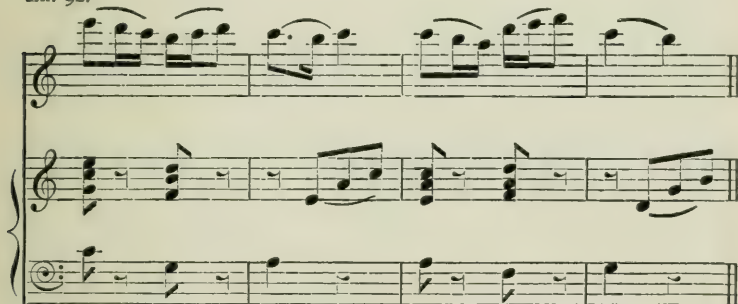


In any case, even if the figure can be kept up rigidly, it is better to vary it, especially at the cadences.

Further, it is unnecessary to keep up one particular type of accompaniment throughout a stanza. Sometimes the beginning of the second half, or the middle requires a different figure, a return being made to the original one towards the end.

Or again, two figures may alternate :

Ex. 92.



then they may be used separately, and finally as in the original arrangement. The two cardinal points are that there must be unity and at the same time variety.

**6. The Introduction.** The accompaniment should have a few bars of introduction.

It should give out (*a*) the accompaniment figure, or (*b*) the opening phrase of the tune in addition to the accompaniment figure.

7. **The Ending.** The following are usual means of ending :

(a) repetition of cadence chords with or without figure of accompaniment.

(b) a reference to some salient portion of the tune, generally either the opening or the end, accompanied with the figures used in the course of the setting.

### Exercises.

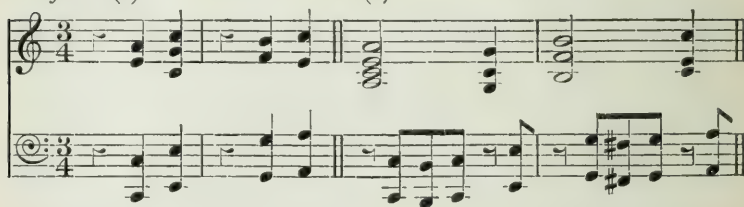
(I) Add accompaniments for pianoforte to the following themes :

(1) Violin.



Styles. (a)

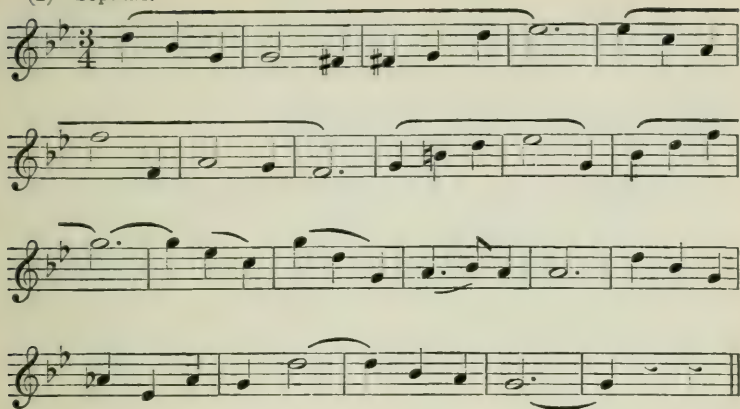
(b)



(c)



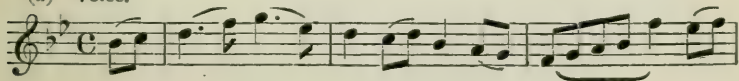
(2) Soprano.



In each case start new figures at bar 9, and return to the original at bar 17.

(3) Add three varied accompaniments to each of the following :

(a) Voice.





(b) Voice.



(1) Treat G as an auxiliary note.

(c) Violin.



(d) Violin.



## CHAPTER IX

### SIMPLE VARIATIONS FOR PIANOFORTE

1. A simple theme, harmonized, is given.

The student is required to write elementary variants of this original version, in accordance with the instructions given in this chapter.

2. **Method I.** Decoration of the theme, by florid passages. This does not mean mere meandering by means of various sorts of unessential notes.

(a) When one particular kind of figure is kept up throughout, it is only tolerable if it contain no variety of rhythm, except possibly at the cadences.

Suppose the following to be the given theme :

Ex. 93.



It should be musically impossible for any one to think of a variation of the sort that follows :



Ex. 94.



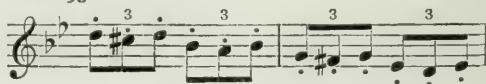
It will be shown in due course what to do in such a case.

In the particular case under consideration, a uniform rhythm, variety must be obtained by variety of pattern, but according to some definite plan, which should be obvious from the formation of the theme.

It will be noted that the theme starts with two responsive phrases containing rhythmic variety. The variation should therefore have corresponding responsive phrases, with variety in curve.

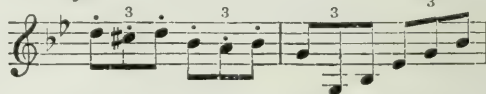
The following is poor, because it leaves nothing to be done but start something else when it has become wearisome (but cf. p. 80):

Ex. 95.



This, however, is much better, because it contains two simple germinal ideas, auxiliary notes and arpeggio:

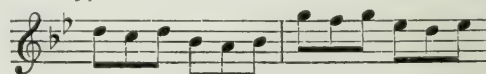
Ex. 96.



When this has been repeated once (bars 3 and 4) it is felt that development is a necessity.

The theme gives the cue. Bars 5 and 6 are shorter phrases, so we can shorten the figure by using the auxiliary notes pattern only.

Ex. 97.





The next two bars indicate and require change, but at the same time some uniformity. So the left hand can be given the arpeggio figure, and finally the right hand returns to the auxiliary note figure for one bar, and the left hand takes the arpeggio for the next bar. Thus we get uniformity together with variety.

Ex. 98 (1).

The musical score for Ex. 98 (1) consists of four systems of music, each with a treble and bass staff. The key signature is G minor (two flats). The first system shows a right hand with eighth-note patterns and triplets, and a left hand with a steady eighth-note accompaniment. The second system continues this pattern. The third system introduces chords and arpeggios in both hands. The fourth system concludes with a final cadence.

The example could also be worked in triple time, thus :

# 78 SIMPLE VARIATIONS FOR PIANOFORTE

Ex. 98 (2).



The important thing then is to get at least two patterns of curve in a figure that is uniform in rhythm. And for a really successful use of this method the theme itself should have responsive phrases and development.

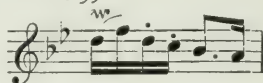
(b) The use of figuration containing rhythmic variety.

When a figure containing rhythmic variety is used, it should generally be of the same proportions as the phrase of the original.

It would be injudicious to use Ex. 94 as two statements of the figure occur over one phrase.

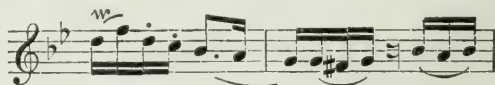
In considering what to use after

Ex. 99.



it would be well to think of what would be appropriate in bar 7, and introduce it in bar 2 (refer to Ex. 93).

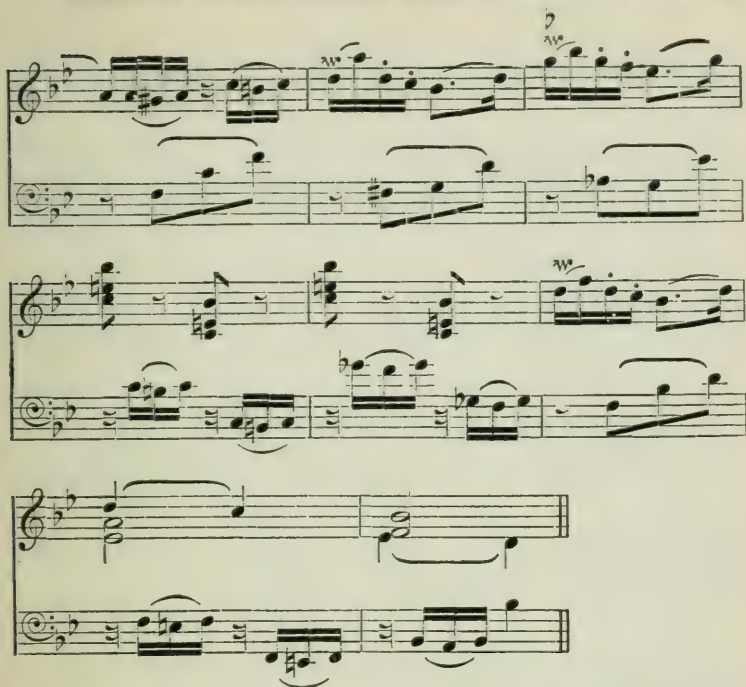
Ex. 100.



The rest is plain sailing. Bars 3 and 4 will respond to bars 1 and 2. Bars 5 and 6 will use bar 1 only, and bars 7-8, bar 2, and the rest precisely as in the former example.

Ex. 101.



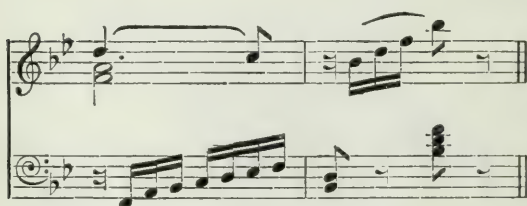
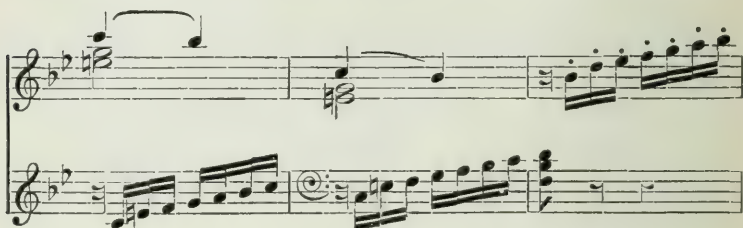


3. **Method II.** This consists of precisely the same principles, except that the ornamentation does *not* follow the curve of the tune. The harmonic basis is retained, but the figures do not 'dog' the tune.

In the following example the first part of the figure is imitated in the left hand in bars 2 and 4, then a section of it in bars 5 and 6 by inversion. In bar 8 the chord of the augmented sixth was discarded as being impracticable with a scale passage.

Ex. 102.

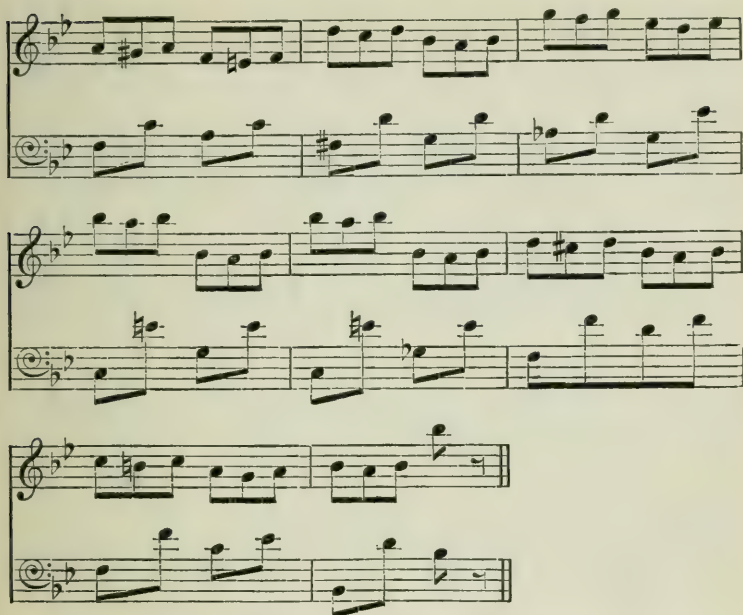




With this particular theme it would be possible to work a figure with only one rhythm and only one curve, without inducing monotony. This is because the theme is itself constructed so as to give variety both harmonically and rhythmically sufficient to prevent this fault. The sub-phrases of bars 5 and 6, and the extension of the last phrase are the factors of this result.

Ex. 103.

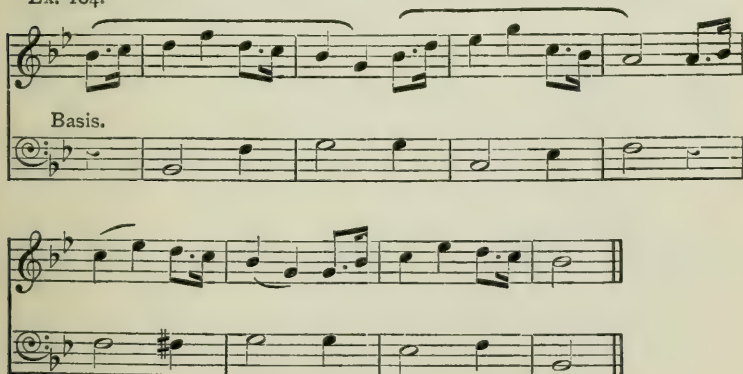




But a tune with the harmony marching uniformly all the way, and with the phrases all the same, would not stand such treatment.

If such a bad theme as the following were set for variations :

Ex. 104.



its grave faults would have to be minimized in the variations. In elementary work, we are not considering alteration of proportions, all we can do is to relieve the monotony of the rhythm.

Ex. 105.

The musical score for Ex. 105 is written in B-flat major (two flats) and 4/4 time. It consists of four systems of two staves each. The first system shows a treble staff with eighth-note chords and a bass staff with a walking bass line. The second system continues the melody and bass line. The third system features a more complex bass line with chromatic movement, marked with (a) and (b). The fourth system concludes the variation with a final cadence.

In the above at (a) and (b) will be observed minor deviations from the original harmony. This a common device.

4. **Method III.** Change of mode, from major to minor, or



vice versa, with necessary deviations from the corresponding harmony.

Ex. 106.

*Adagio.*

*accel. e cres.*

Ex. 106 is a piano exercise in B-flat major, 3/4 time. It consists of two systems of music. The first system is marked *Adagio.* and begins with a piano (*p*) dynamic. The second system is marked *a tempo.* and includes dynamics *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo).

5. **Method IV.** Utilizing the principles mentioned we can use different keys, provided the keys follow on in some logical way. And we can change the time-signature. For example, figures could be worked on the harmonic basis turned into triple time.

Ex. 107. Cf. Ex. 98 (2).

Ex. 107 is a piano exercise in B-flat major, 3/4 time. It consists of two systems of music. The first system is marked *3/4* and the second system is marked *4/4*.

6. **Method V.** The theme may be retained, but harmonized differently, and accompanied in a different way from that in the original. This treatment depends upon the harmonic possibilities of the theme. The theme under consideration could go into G minor in bars 3 and 4, E $\flat$  major in bar 5, and C minor in bar 6.



Ex. 108.

*Stacc.*

7. Method VI. If the theme contain a fair amount of rhythmic variety, and ideas that can be detached, some of these can be used as figures for separate variations, and developed on the harmonic basis of the theme.

Ex. 109.

Theme.

*a* *b* *c* &c.

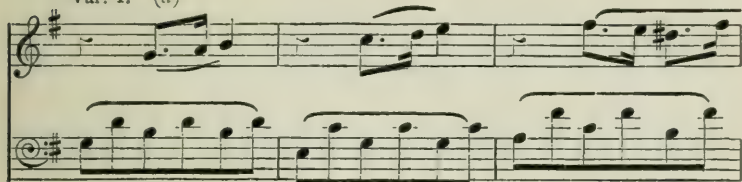
*Basis.*

6 6 6

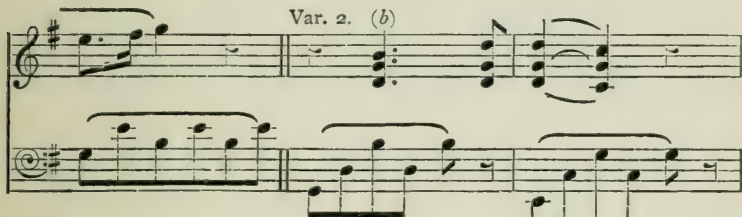
Here in the first four bars are three ideas that could be used :

## EX. 110.

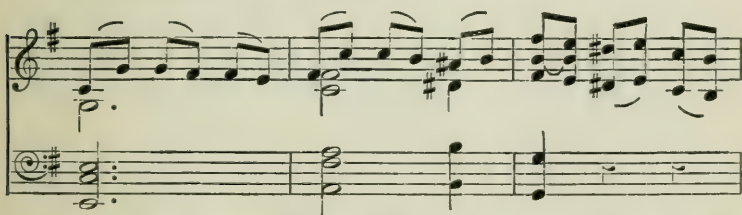
## Var. 1. (a)



## Var. 2. (b)



## Var. 3. (c)



8. There are, of course, several other methods. But these will suffice for elementary work. The examples written do not pretend to any value as composition. It was thought better to write examples of this sort rather than quote classics, so that the student might see that all that is required at present is some facility and technique. Any average student ought to be able to write such examples as have been given in this chapter at

any hour in the day, and to an unlimited extent. If such work does nothing else, it gives practice in the use of figuration, and affords relief from other types of problems, besides calling forth a certain amount of ingenuity and musical gumption.

(I) Write a few variations on each of the following :

(I)

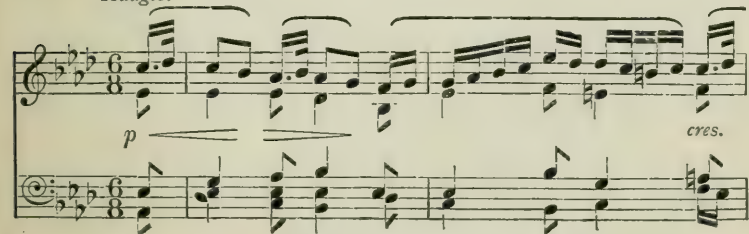
*Allegro.*



(2)

*Andante.*

(3)

*Adagio.*

(a)

First system of musical notation for variation (a). It consists of a treble and bass staff in B-flat major (two flats). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation for variation (a), continuing the melodic and harmonic themes from the first system.

(4)

*Andante.*

First system of musical notation for variation (4). The tempo is marked *Andante.* The time signature is 3/4. The treble staff has a slower, more spacious melody, and the bass staff features sustained chords.

Second system of musical notation for variation (4), continuing the *Andante* movement.

Third system of musical notation for variation (4), concluding the *Andante* movement.

(5)

*Andante.*

First system of Variation 5. Treble and bass staves in G major, common time. The treble staff features a melody with two quintuplets marked with a '5' and a slur. The bass staff provides a simple harmonic accompaniment. The dynamic marking *p* (piano) is placed below the first measure of the treble staff.

Second system of Variation 5. Treble and bass staves. The treble staff continues the melody with a crescendo leading to a fortissimo (*f*) section. The bass staff continues the accompaniment. The dynamic marking *cres.* is below the first measure of the treble staff, and *f* is below the fifth measure of the treble staff.

Third system of Variation 5. Treble and bass staves. The treble staff concludes the piece with a final melody. The bass staff continues the accompaniment. The dynamic marking *p* (piano) is placed below the first measure of the treble staff.

(6)

*Leggiero.*

First system of Variation 6. Treble and bass staves in F major, 6/8 time. The treble staff features a lively melody with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment.

Second system of Variation 6. Treble and bass staves. The treble staff continues the lively melody. The bass staff continues the accompaniment.



## Notes on the Exercises.

(1) 1st phrase, bars 1-2.

2nd „ responsive bars 3-4 (get variety at the cadence).

Sub-phrases, bars 5 and 6 (new material).

Last phrase, bars 7-10; extended by sequence (bar 8) and cadential extension, referring to the opening phrase.

This formation should be reproduced with variations, by using the figures in a corresponding manner.

(2) 1st phrase, bars 1-2.

2nd „ „ 3-4, contrasted.

3rd „ „ 5-6 (repetition of first part of 1st phrase).

4th „ „ 7-8 (corresponding to 2nd phrase).

(3) 1st phrase, bars 1-2; the first half divisible into two figures, the second half being one section.

2nd phrase, bars 3-5; extended by one bar, first half divisible into two figures, second half extended by prolonging the chord (a). The normal form can be seen by omitting bar 4.

(4) 1st phrase, bars 1-2; divided into two sections (corresponding).

2nd phrase, bars 3-4 (not divisible into sections).

3rd „ „ 5-6; same formation as 1st phrase.

4th „ „ 7-9; same as 2nd phrase, with extension caused by lengthening the cadence chords.

(5) 1st phrase, bar 1.

2nd „ „ 2; responsive.

3rd „ „ 3-4; contrasted, and extended by imitation.

4th „ „ 5-6 (cf. 1st phrase).

(Or, 1st phrase, bars 1-2; containing two responsive sections.

2nd „ „ 3-4; contrasted.

3rd „ „ 5-6; referring to 1st phrase, but not divisible.)

(6) Two responsive phrases of two bars each. (The accompaniment forms a canon at the octave at a quaver's distance.)

All these several formations should be reproduced in the new figurations.



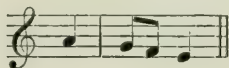
# APPENDIX

## PART I, CHAPTER XI

ADD :

Suppose a melody in the minor key contained the following progression :

Key A minor.



and it be intended to avoid modulation, the G $\sharp$  must be treated as an accented passing note :



For

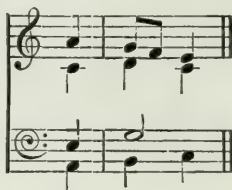
(a) it is inartistic to harmonize both G and F, as they are notes of short duration ;

(b) G $\sharp$  is only used as a harmony note to reach F $\sharp$ , a harmony note. If, therefore, G were the harmony note, and F the passing note, there would be no reason for substituting G $\sharp$  for G $\sharp$ .



If the progression occurred after the first phrase, and if modulation were available, the following would be correct :

Modulation to C major.



It is not to be inferred from this that the following is incorrect :



But it must be understood that it is modal harmony (see *Evolution of Harmony*, Chap. II), and not a proper harmonization of the minor scale.

## PART II, CHAPTER V

KEYS that are nearly related to one particular key have not necessarily this relation to one another. For example, both G major and F major are nearly related to C major, but G major and F major have not this relationship.

In this chapter the cycle of keys to which modulations are made is confined to those nearly related to the tonic. But in the course of the cycle, though consecutive keys may not be nearly related to one another, no new principles of modulation are involved.

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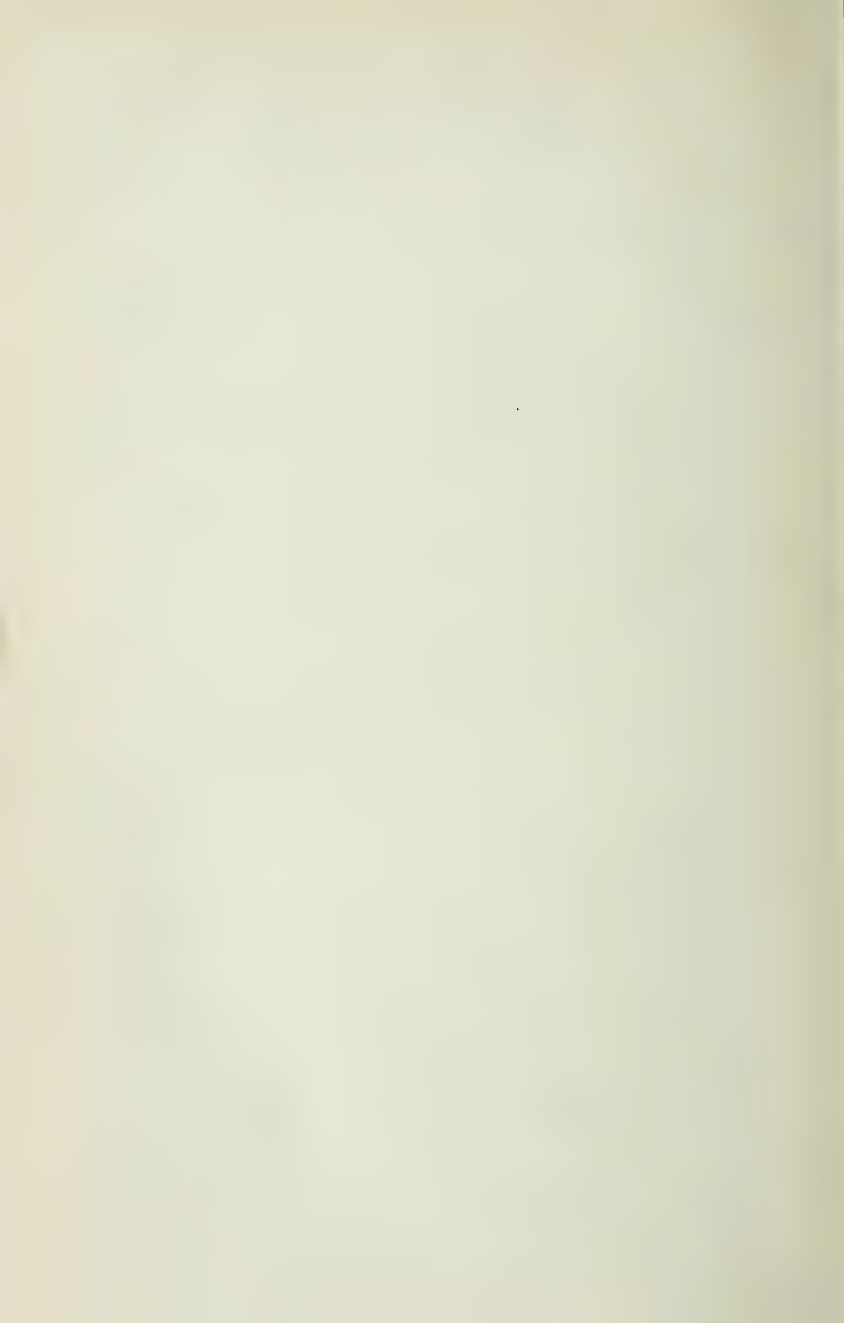
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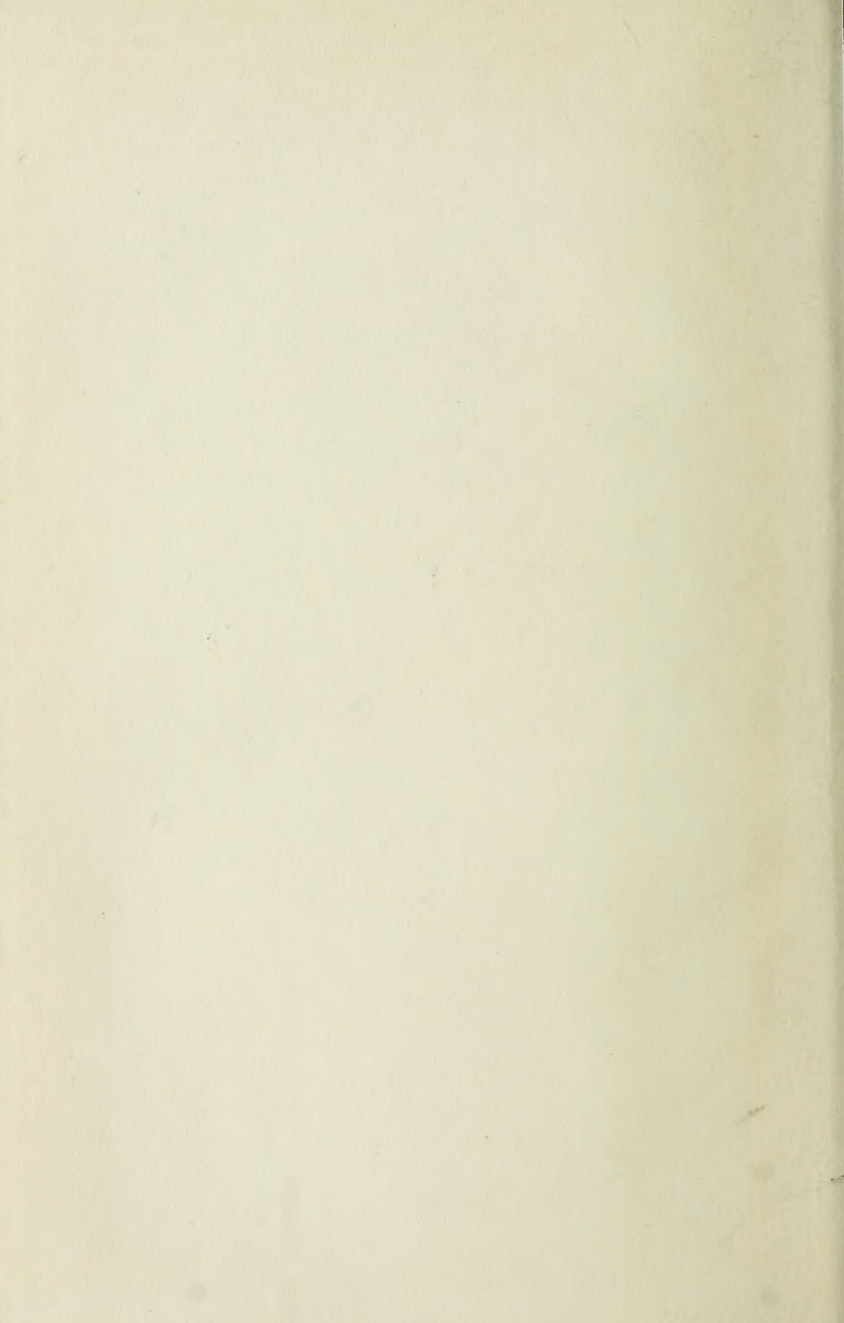
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